

Marriage Ceremonies

AND

Priapic Rites.

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IN INDIA AND THE EAST.

BY

A MEMBER OF THE ROYAL ASIATIC SOCIETY.

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[The sentiments of Hindu Sages that follow have been chosen mostly from well-known books. They are instructive in many respects, and pretend to be nothing but a collection of notes made by the author while seeking a solution to his own doubts and difficulties.

There are Aryans in the East as well as in the West, and thousands of years of different race-experience have not shut the door between them. During all those centuries the culture of the East has, in one way or another, touched the West.

So this monograph—the subject of which is the one most intimately bound up with the life of every man and woman—will be found to be useful and interesting, both to the Aryans of the East, and to the Aryans of the West, and further needs no apology for its appearance.]

I.

WEDLOCK.

The human race has been slowly elevated above the brute by the gradual growth of the bond between man and woman known as marriage. There is a phrase, that "folks wed in haste, and rue at leisure." That is, however, as the case may be. Some couples continue through life to coo like turtle-doves in duet; others soon begin to cry with Sterne's starling, "We can't get out." A newly-married pair are like two travellers in an unknown country; fresh views of each other's disposition are opening out before them every day, some beautiful, some unsightly, and mostly unexpected. A breeze occasionally springs up, which may either enliven the journey by clearing the atmosphere, or damp the ardour of the excursionists by ending in a thunderstorm. If the couple, however, have ordinary judgment, they will so arrange or dovetail their likings and dislikings as to jog on together agreeably on the whole.

A man's prospect of domestic felicity does not depend upon the fortune, or the accomplishments of his wife, but upon her character. Nor is it wise to marry for beauty alone: as even the finest landscape, seen daily, becomes monotonous, so does the most beautiful face, unless a beautiful nature shines through

it. The man who is captivated by a beautiful face and elegant figure finds out before the honeymoon is over that the being he thought was an angel is, after all, a common-place daughter of Eve.

"What is deficient with a virtuous wife?

If in the wife defect, then what is all this world can give?"

Tiruvalluvar-Kurral.

Marriage is a religious duty among the Hindus; and a duty of the highest order. Except for some grand plan of devotion or of becoming a Sanyási, no man neglects at an early age to fulfil this sacred obligation. As the sacrament of obsequies to the manes of ancestors can be performed only by a male descendant, to die without a son is regarded as one of the greatest of all calamities. To have a better life both present and future, Hindu shastras prescribe sixteen sacraments, which are :—(1) Ceremonies performed during conception, (2) male-bearing, (3) pregnancy, (4) birth, (5) naming, (6) taking the child out of doors, (7), the first feeding, (8) tonsure, (9) initiation, (10) hair-cutting, (11) study of Rig Veda, (12) study of Sama Veda, (13) study of Yajur Veda, (14) study of Atharvan Veda, (15) return from school on the completion of education, and (16) marriage.

As we read accounts of these domestic ceremonies, we think we survey the whole life of our Aryan ancestors; and the ceremonies are all the more interesting to us, because we continue to practise many of them to the present day, after a lapse of over two thousand years or more.

All the Hindus are not eligible for all of them. The Hindus are not one class: the four main divisions of Hindu society being Brahmana, Kshatriya, Vaisya, and Sudra, each class ranking inferior to the one preceding it. But very little religious distinction is preserved between the first three orders, who are designated by the common term *dvij*, which means, literally, twice-born—*i.e.*, once when he appears from the mother's womb; and secondly, when he puts on the sacred thread at the time of initiation, which qualifies him for the performance of religious rites. A *dvij* has to undergo all the sixteen sacraments, while a Sudra is eligible only for ten. As to these four original castes, Manu says:—

“The Brâhmana, Kshatriya, and Vaisya castes are the twice-born ones, but the fourth, the Sûdra, has one birth only: there is no fifth caste.”

“The Brâhmana must study, teach, offer sacrifice, act as a priest, and give and accept gifts. The Kshatriya should study, offer sacrifice, give gifts, and govern and protect people. The Vaisya should study, offer sacrifice, give gifts, and should cultivate lands, conduct trade, tend cattle, and may adopt the profession of usury. The Sûdra should only serve the aforementioned three castes.”

According to the Rig Veda these castes sprang from Brahma in the following manner:—

“The Brâhmana was his mouth, the arms were made Kshatriya, his thighs were what is called Vaisya, and the Sûdra sprang from his legs.”

Castes may again be classified as (1) *Mûla*, original ; (2) *Vrâtya*, fallen ; and (3) *Samkara*, mixed. Those members of the first three castes who would not observe certain religious rites, specially those who failed to invest themselves with the sacred thread at the proper time, had to be degraded from the community. These unfortunate members were called *Vrâtyas*, or fallen. *Vrâtya* is thus defined to be a *Brâhmana*, *Kshatriya* or *Vaisya*, who has lost caste through non-observance of shastric rites. "But, curiously enough," says Dutt in his *Ancient Hindu Civilisation*, "the very word *varna*, which in later Sanskrit indicates caste, is used in the *Rig Veda* to distinguish the Aryans and the non-Aryans, and nowhere indicates separate sections in the Aryan community." In the Vedic literature, the word *Vrâtya* bears a wider signification. There we find that all people—whether natives of India or foreigners—who were not within the pale of *Brâhminic* civilisation were included among the *Vrâtyas*. In *Manusamhita*, chapter x. verse 22, the *Dravidas* are mentioned among the *Vrâtya Kshatriyas*. This shows that the *Dravidas* or *Dravidians*, though included in the *Kshatriya* caste, did not wear sacred threads nor observe the principal rites enjoined in the *Brahminic* shastras. They were, however, regarded as respectable people, though they did not conform themselves to the rules of Hindu society. The *Dravidians* of South India have been collectively designated as *Kshatriyas* (*Vrâtya*) in as much as they were noted for their valour even before the rise of the *Andhra*, *Chêra*, *Chôla*, *Pândiya*, and other dynasties of the South.

The Tândya-pañca-vimça Brâhmana of the Sama Veda describes the sacrifices by which a *vrâtya* could be admitted into a pure caste. They are of two kinds—one for the conversion of the unfranchised people and the other for the re-admission of the degraded ones. A *prâyascitta*, or the ceremony for expiation of sins, is nothing but a *urâtya-slôma* sacrifice.

In later Sanskrit the word *urâtya* is very seldom found. The term which repeatedly occurs here is *samkara*. Manu says :

“By adultery committed by persons of different castes, by marriages with women who ought not to be married, and by neglect of the duties prescribed by shâstras, are produced children who are called *varna-samkara* (or simply *samkara*).”

Samkara signifies those castes that are produced by a mixture of different castes. As the mixture can take place in innumerable ways, the number of mixed castes is unlimited.

It should be observed here that the Brâhmana could marry girls of all the four original castes, the Kshatriya of three castes, the Vaisya of two castes, and the Sûdra of his own caste only. The children born of different castes generally get the rank of their father.

Inter-marriage is of two kinds : *Anulôma* and *Pratilôma*. The former is that in which a man of a higher caste marries a woman of a lower caste, and the latter is reverse of the former. Manu's laws concern themselves with *anulômaja* children, while the *pratilômaja* children have no definite laws regarding them : they get the rank of either of the parents according to

circumstances. Both these classes of children became absorbed in one or other of the four original castes, and did not constitute the *Samkara* castes.

The *Anulôma* marriage, sanctioned by Manu, prevailed at a time when each of the four castes possessed the power of assimilating in itself people of the other castes; nay, all races of mankind—foreigners or aborigines. In course of time, when even the *Vrâtyastôma* became insufficient for the corporation of outsiders, each tribe of unfranchised people, after being admitted into Hindu society, formed a caste of its own. In this way innumerable castes—wrongly called *Samkara*, or mixed—became formed. At the present day each man is trying to trace his descent from the four original castes of his forefathers. The time may come when the entire Hindu population will once again be absorbed in the four castes for whom alone duties were prescribed by the Shâstras.

Hindu life is divided into the following four stages :—*Brahmachârya* (Student-bachelor) ; *Grihastha* (Householder) ; *Vânaprasta* (the Retired) ; and *Sanyâsi* (Ascetic).

Every Aryan man had to be a student for a certain number of years, undergoing a strict discipline and learning well the lessons of obedience and reverence. His education was based on religion, and was mainly intended to confirm his faith in the communal Aryan religion and the polity of his society. Thereafter he became a householder, with innumerable religious and social obligations to discharge and restrictions to

observe. Then, when he became comparatively old, he was allowed to seek freedom from the burden of these obligations and restrictions by retiring and spending his life in quiet contemplation and philosophic meditation. After that, even more freedom was allowed to him, when he could show that he had conquered all passions and prejudices, and that nothing was capable of influencing the serene calmness of his mind. He was then permitted to become a Sanyâsi—"He that performeth such action as in duty, independently of the fruit of action, he is a Sanyâsi, he is a Yogi," says the *Bhagavad-Gîta*.

It is of importance to remember that all the rites of birth, from the rite of the fertilization of the womb up to that of putting solid food into the child's mouth, must be performed at their proper times, and cannot be adjourned. There are eight of them : (1) Garbhadhânam, or "fertilization of the womb," a religious rite performed for the benefit of a newly-married couple immediately before their first cohabitation ; (2) Pumsavanam, literally "the male-producing rite," is a ceremony partly of rejoicing and declaration to the community of a woman's conception, when she perceives the first signs of it, and partly for the purpose of masculinizing the new foetus by means of sacrificial worship ; (3) Anavalobhanam, or "non-longing rite," a ceremony performed by a pregnant woman, after which no cohabitation is permissible, and by which miscarriage or any demoniacal influence is prevented ; (4) Simantonnayanam, or "the rite of parting and smoothing the hair," the rite of a husband parting and smoothing the hair of his pregnant wife, and

of putting a thrice becoloured stick, called therefore *tryeta*, into her tresses, while a Brahman repeats incantations ; (5) *Játakarma*, or "birth ceremony," a rite performed at the time of birth for luck, and in order to find the horoscope of the new-born child. The last act of it consists of the severance of the umbilical cord, under incantations ; between the act of birth and that of the umbilical severance, butter is given to the child in a golden spoon ; (6) *Námakarma*, "the name-giving rite," which is performed on the twelfth day after birth by Brahmans ; (7) *Nishkramanam*, the "going out" ceremony, which consists in taking out the child, when three months old, to look at the sun or at the moon ; (8) *Annapráshanam*, the "feeding rite," or the ceremony of putting for the first time solid food, mostly boiled rice, into the child's mouth. All these ceremonies are performed with the help of the family Brahman-priest.

"The student, the householder, the forest-dweller, the ascetic—these, the four separate orders, spring from the householder," says Manu. Of all the *Ashramas* this is the most important, for it supports all the others. In Ancient India, it was considered that only the man who had built in the household life the solid foundation of the higher virtues, was fit to face the strange perils and triumphs of the ascetic life.

The *Grihasta Ashrama*, or household stage, is entered at marriage, when the youth has completed his college career, and is ready to take up the duties and responsibilities of household life. It begins with marriage and ends when a man is past the serving age ;

herein he gets progeny which is indispensably necessary for a man to perform his obsequies. The Hindu view of marriage, apart from the aim at sexual satisfaction, is "to pay off ancestral debt," by having a continual line of male succession, whose duty it is to give periodical offerings to the manes of ancestors. It may be observed here that on this account a father leaves his property to his son as a compensation for the offerings he expects from him in his after-life, and for the burden of maintaining a family thrown upon him for this purpose.

"A man aged thirty years shall marry a maiden of twelve who pleases him, or a man of twenty-four a girl of eight years of age."—Manu ix. 94. The great Aryan physician, Sushruta, says: "A competent physician ought to know that a man at twenty-five and a woman at sixteen only should consummate their marriage." The sage Vasishtha says: "Since the time of the appearance of the first menses, thirty-six months should pass before a consummation takes place." It is not easy to determine the marriageable age. The only prohibition, with regard to a daughter, is that she should not be married before she is six. For the first six years a girl is under the possession of three gods—Fire, Sun, and Moon—each of whom possess the girl for two years in succession. From six to eight a girl is called *Gaurî*, and from eight to twelve *Kanyâ*, and at that age she becomes fit for *Kanyâ-dâna*, or marriage. After twelve, when she attains puberty, she is called *Strî*, or woman. Among Kshatriyas, Vaisyas, and Sudras, a girl marries generally after she comes of age, but the Brahmanas perform the ceremony earlier.

The precept of the sacred law (*dharma*) assigns to Arya woman in every stage of life a position of dependence—honourable dependence, certainly—upon the father during girlhood, upon the husband in middle age, and upon the son in advanced life; if she has no sons on the near kinsmen of her husband, if he left no kinsmen on her father's relations, and in default of any relation on the sovereign. "The majority of Hindu females," says Percival in *The Land of the Veda*, "it may, we think, be safely affirmed, are as content with their lot, and in a condition quite as agreeable to themselves as are their European sisters; and the majority have quite as much influence, in all that relates to the sphere of female duty, as any enlightened and educated woman would wish to exert." "It is inexpressibly galling to a Hindu woman of self-respect," writes Mrs. Bose, in the *Modern Review* for June, 1909, "to meet ever and again with this assumption that she (the Indian woman) belongs to an order of women who are despised and enslaved in their own homes." The subjection of women among ancient Hindus, Greeks, and Romans, if there was any, could not have been anything so coarse and cruel as the European feminine degradation in the howling wilderness of mediæval masculine brutality.

In no country, perhaps, has the position of woman differed so greatly at various epochs as in India; and previous to the introduction of Mohammedanism, we find in ancient Aryan love some of the leading features of modern romantic passion. The law of marriage is given in Manusmriti Book IX.: "This is the extent

of the man : his wife, himself, and his children ; Brâhmanas thus declare that the husband and wife are known as the same."

"Let mutual fidelity continue until death ; this may be considered as the summary of the highest law for husband and wife."

Such was the Hindu ideal of marriage, perfect faith of each to each till death, and love that makes the two into one—love protective, sheltering, tender, on the side of the husband ; love yielding, sweet, devoted, on the side of the wife. Sanskrit literature shows how nobly that ideal was fulfilled.

The sacred institution of marriage has been classified into eight kinds ; and the classification follows the line of difference in the ceremonies performed in each. The more honourable forms consist in the gift of the bride to the husband, expressed in sacramental formulæ which more than remind us of the early procedure at Rome : in other forms the transaction partakes of the nature of a sale, in others portrays by symbol capture by violence, in others seduction by deceit. The modern tendency naturally is in the direction of favouring the simple procedure.

The eight forms are :—

(1) "A father, after inviting a person who is learned and good-natured, gives him his daughter with honours ; then the rite is called Brâhma. In it the bride should be dressed in gay attire, and should be given dowry along with."

(2) "That rite in which a daughter is married to the officiating priest when the sacrifice is going on, is called **Daiva**."

(3) "That rite in which a daughter is given, receiving from the bridegroom one or a pair of cows 'for their mutual use' in religious observances, is called **Ârsha**."

(4) "That rite in which the father, actually uttering the words 'May you both together perform all duties, secular as well as religious,' gives his daughter, is called **Prajâpatya** ; this form differs from the **Brâhma** in so far as no dowry is given along with the daughter. Nor is any qualification necessarily required in the bridegroom."

(5) "**Asura** is that rite in which a husband voluntarily takes a wife after giving as much wealth as he could afford to the kinsmen, and even to the damsel herself, as well as to her father."

(6) "**Gândharva**, which solely rests on mutual love, is that rite in which both the parties engage themselves out of their own accord and will."

(7) "**Râkshasa** is a name given to that engagement in which a person, after slaughtering or torturing the damsel's relatives, takes her off forcibly."

(8) "Uniting with a girl when she is out of her senses, either through sleepiness or intoxication, is the last and the basest of all, called **Paisâcha**."

All of these eight forms were neither practised nor originated at one and the same time, but they show the different stages of the social growth. It should be

noted, that out of the eight kinds above named, only the Brâhma, Daiva, Ârsha, and Prajâpatya, are approved ones, and the rest are disapproved ones. While the forms that are in vogue are only the Brahma and the Asura ones. As for the Rakshasa and the Paisacha forms, nothing can be said in favour of them, for they are other names of seduction and rape in limited forms. Regarding the Gandharva form, Manu says : " For Kshatriyas and Vaisyas, Gandharva rite is allowed." If this form of marriage is followed now, it will remove many of the inconsistencies a Hindu family at present suffers, and will be a greater preventive to infant-marriages than such expedients found out as the *Age of Consent Bill, etc.*

Next come the Prajâpatya and Daiva forms, in which daughters were given to Brahmanas, because people were actuated by the motives of sanctity to do so, when the Brâhmana influence was at its highest. Then follows the Asura, which may be called marriage by purchase. This form refers to the times when wives were scarcely obtainable by fair means, and when it was desirable to have wives from other sections of the caste to have a son. It is disapproved, inasmuch as the father actually makes a sale of his daughter. Then follows the Arsha form, which is approved and is a survival of the preceding one. In it no actual sale takes place, but only a nominal value in the shape of a cow or two is taken, and immediately returned to the bridegroom. Last in order comes the Brahma form. It is an approved one, and there is nothing in its character

rendering it objectionable. There the authority which a father enjoyed is passed over to the husband.

Thus far Manu chiefly. By the Tamil writers, several of these modes are explained differently, as for example, the Gandharva nuptial rite which answers to *Kalavu* in Tamil. We may call this a form of courting. But courting may perhaps end in rejection, whereas *Kalavu* is mutual love, carried on unknown to the world, the discovery of which may bring about the wedding, or if frustrated, end in the voluntary death of both the lovers.

One has only to read the ancient Tamil and Sanskrit poems to confirm the statement that love as felt by the ancient Hindus was identical with the modern sentiment even in its minutest details and manifestations. The success of Hindu poets lies in their wonderful analysis of the feminine temperament.

The thousand and one moods of love, the various shapes it takes suited to various times and conditions, the passionate longing for the absent lover, the reserve of modesty over the spontaneous outflow of affection, the affected resentment for trivial or supposed offences, the ruffled jealousy and the consequent struggle of the mind to fortify itself against the intrusion of all tender susceptibilities, have all been handled by them with a delicacy of fancy that might well bear comparison with the skill of the greatest poets of the West.

The Gândharva rite was supposed to have originated in Swarga or Indra's paradise, where love matches alone existed.

The *Swayamvara* was also in vogue in ancient India, by which a high-born damsel had the right to select her consort. This was usually accomplished by means of a wager—some “haughty feat of arms” proposed as the price of the maiden’s hand. The wager laid was a very difficult one, and could only be achieved by the most skilled men of arms ; and if such men were found among people of lower castes, they were virtually Kshatriyas—Kshatriya by *gûna* and *Karma*, natural disposition and action—and high-born maidens, by becoming the wives of such men, did not, by any means, degrade themselves.

Babu J. C. Ghose has done a great service to the Hindus by bringing out a work on “The Principles of Hindu Law,” compiled from Sanskrit texts. The chapter on Inheritance and Marriage will prove that widow re-marriage and late and adult marriages were practised and not prevented in ancient times. The evils of child marriage are there shown to be the product of degenerated days, when blind superstition and stupid custom came to reign in place of the intelligent and liberal laws given by Hindu sages. Not only was widow re-marriage sanctioned by Hindu law-givers of old, but the same jurists have ordained laws to secure for the son of a re-married widow his legitimate share in the family property.

Procreation is the real object of the Hindu marriage system. It is said “the wife is for a son,” and the son saves a father from the hell called *Put*, and it is for this reason a male child is called *putra* in Sanskrit. By the birth of a male child the father is called proudly one “possessed of a son,” and only the first-born son is

called *Dharma-putra*, or virtue-born son, while the rest are called *Kâmaja*, or lust-born, c.f. Manu IX.

There are some beautiful lines in the Tamil version of the Kûrma Purâna as to the choice of a wife, which Francis Whyte Ellis, an old Madras civilian and Oriental scholar, has rendered thus :—

"Equal in rank and of a kindred stem,
But sprung not from the blood that flows in thine
And in thy father's veins, should be thy bride :
Sweet as the fragrant beverage of the gods,
The cany juice, or honey of the bough,
Should flow her mild and softly lisping speech,
And hers the beauteous face the dew-beamed moon
Displays, when with full orb he gilds the night.

"Wise as a prince's counsellor must she be ;
A slave in needful toil ; in beauty bright,
As from the wave-borne flower the goddess rose
Whose charms subdue the world ; humble as seems
The all-enduring earth ; in love mature
As in the mother's breast ; in nuptial bliss
Free as the freest of the joyous Choir,
Whose wanton wiles allure the melting heart.

"Though chaste as Arundati in her soul
The strictest purity should dwell, her mien
The graceful Urvasi, who captivates
In heaven all eyes, all minds, should emulate ;
And high should rise the round and swelling hills
Her bosom bears ; with ardor such an one
In wedlock seek and give her all thy love."

It is also an ancient custom to scrutinize the results of marriage by astrology. This is usually done in ten different ways, prior to the settlement of a match, to find out the natural sympathy, antipathy and temperament of the man and maid ; so that they might live in peace and harmony, and not give occasion for a separation or

divorce after the union ; also to avoid any serious calamity predicted by their horoscopes, by abandoning the marriage.

“ Marriage,” said De Quincey, “ had corrupted itself through the facility of divorce, and through the consequences of that facility (viz., levity in choosing, and fickleness in adhering to the choice), into so exquisite a traffic of selfishness, that it could not yield so much as a phantom model of sanctity.” How well these words may be applied to modern society !

Among Hindus the marriage union is always in contemplation life-long, and though there are expedients available which to some extent serve the same purpose, divorce, in the modern sense of the term, has no place in Hindu law. A wife may be lawfully deserted in particular cases only, as of adultery, procuring abortion, and intention to murder a husband. A husband may be lawfully deserted on the ground of incapacity for marital intercourse, or of madness, or of incurable disease. It is only when her husband so transgresses all Hindu notions of right as to change his religion that a wife can get what practically amounts to a complete divorce. An abandonment of faith on either side, indeed, is deemed equivalent in its effects to death. This is the opinion of Professor H. H. Wilson, the eminent Orientalist.

The following description of marriage, given by Mr. Colebrooke, in his essays “ On the Religious Ceremonies of the Hindus,” may be accepted as substantially correct :—

“ The ceremonies, of which the nuptial solemnity consists, may be here recapitulated. The bridegroom

goes in procession to the house where the bride's father resides, and is there welcomed as a guest. The bride is given to him by her father in the form usual at every solemn donation ; and their hands are bound together with grass. He clothes the bride with an upper and lower garment ; and the skirts of her mantle and his are tied together. The bridegroom makes oblations to fire, and the bride drops rice on it as an oblation. The bridegroom solemnly takes her hand in marriage. She treads on a stone and mullar. They walk round the fire. The bride steps seven times, conducted by the bridegroom, and he then dismisses the spectators, the marriage being now complete and irrevocable. In the evening of the same day the bride sits down on a bull's hide, and the bridegroom points out to her the polar star as an emblem of stability. They then partake of a meal. The bridegroom remains three days at the house of the bride's father. On the fourth day, he conducts her to his own house in solemn procession. She is there welcomed by his kindred : and the solemnity ends with oblations to fire."

In South India, another essential part of the ceremony is tying the *Tâli* or *Tiru-mangalyam*—the visible emblem of the union. This is a gold pendant, usually embossed with a symbol of the sun and moon, which is tied by a turmeric-stained cotton cord around the neck of the bride : it is first blessed by the assembly, particularly by the aged, and then fastened by the bridegroom, never to be removed before death, or until she becomes a widow. The string is sometimes replaced by a durable gold cord afterwards.

The actual marriage ceremony varied in detail in different localities, but agreed in the essential points. The bridegroom leading the bride three times round a fire, reciting some verses; making her tread a millstone, saying, "Like a stone be firm"; sacrificing *Ajya*, or fried grain, to the fire; and then causing the bride to step forward seven steps, constituted the principal forms of the marriage ceremony. "When she sees the Polar star, the star of Arundhati, and the Seven Rishis (Ursa Major), let her break the silence, and say, 'May my husband live, and I get offspring'" (Asvalayana). Sankhayana says, "Let them sit silent, when the sun has set, until the Polar star appears. He shows her the star, with the words, 'Firm be thou, thriving with me.' Let her say, 'I see the Polar star; may I obtain offspring.' Through a period of three nights let them refrain from conjugal intercourse."

The Grihya Sutra, or household prayer-book of Apastamba, treats of this subject fully. It has been put before us in a masterly monograph by Dr. Winternitz in the work of preparing a second edition of the late Professor Max Müller's *Rig Veda*.

Of the importance attached to the witness of fire there is an amusing illustration in Vatsyayana's *Kâma Sûtra*. That author, learned in the lore of love, gives six prescriptions for running away with a girl, whose parents will not consent to an orthodox marriage. In the case of all six he dwells on the importance of having a fire handy, that the man may make offering, and that the pair may walk thrice round it. When that has been done, it matters not how soon the parents of the young

lady become aware of what has gone on, "for it is the uniform opinion of the sages that marriages performed before fire turn not again."

"The Seven Sages" are the seven stars of the great bear. The seven sages had the seven Krittikâs or Pleiades to wife. Arundhati was seventh in rank, but shone pre-eminently as a true and faithful wife (of Vasishtha, who is in lat. 60 N.), and was rewarded for that by the primacy among the Pleiades bestowed upon her. Arundhati is for the Hindus what Sarah was for the compilers of the Christian Marriage Service, the model of a true and faithful wife. In the Hindu nuptial rite, the bridegroom is asked to point out the pole star and Arundhati to the bride and say to the pole star: "Thy dwelling standeth sure; thy seat is immovable; thou art firm, and firmly established: thou art the post round which the stars revolve, like oxen treading corn; protect me against all who would do me harm." To Arundhati: "When the seven sages fixed Arundhati fast as the first of the Krittikâs, the other six owned her as their queen: may this my wife ever prosper more and more, may she be another (the 8th) Krittika" (Apastamba).

Whatever new married couple see them in an auspicious conjunction or position, they are sure to live happily together.

The picture is a pleasing one. The joys and the pains of the day are over, and the two stand alone together in the clear moonlight, looking up into heaven, and praying that, as Arundhati called Vasishtha lord, and trusted in the gods, so this woman, by divine assistance, may

secure for her husband and herself a long, a happy, and a virtuous life.

The chapter treating of the duties of a wife in the Kâma Sûtra of Vatsyâyana is full of interest. That there is a connection of some kind between its last *sûtra* and a famous verse of Kalidasa's is obvious. It is a common saying among Sanskrit scholars that of all plays Sakuntala is the best, that of the Acts in Sakuntala the Fourth Act bears the palm, and that in the Fourth Act one verse is the finest. The venerable sage Kanva is addressing his reputed daughter Sakuntala, and dismissing her to her husband's house. And he says to her :—

“ Honour thy betters ; ever be respectful
To those above thee ; and should others share
Thy husband's love, ne'er yield thyself a prey
To jealousy ; but ever be a friend,
A loving friend, to those who rival thee
In his affections. Should thy wedded lord
Treat thee with harshness, thou must never be
Harsh in return, but patient and submissive.
Be to thy menials courteous, and to all
Placed under thee, considerate and kind :
Be never self-indulgent, but avoid
Excess in pleasure ; and, when fortune smiles,
Be not puffed up. Thus to thy husband's house
Wilt thou a blessing prove, and not a curse.”

All the precepts here are taken from the Kâma Sûtra. Scholars must judge : but it seems to me to be almost certain that Kalidasa is quoting Vatsyâyana, a fact, if it be a fact, which invests our author with a great antiquity. Vatsyâyana therefore is a writer who goes back to the beginning of the Christian era, and two

thousand years may have passed since he drew the picture of a faithful Hindu wife. Kalidasa flourished at the famous court of Vikramáditya, and was, therefore, contemporary with Virgil and Horace.

From the beginning, the wife should endeavour to attract the heart of her husband by showing to him continually her devotion, her good temper, and her wisdom. She should revere the sanctuary of the household gods. She should find out the weak points of her husband's character, but always keep them secret. She should try to excel other women in the sixty-four arts mentioned in Hindu shastras. She should treat her husband's relatives with the utmost kindness, the servants with generosity, and all the friends of the house with familiarity and good temper. To the abode of her relatives she should not go except on occasions of joy and sorrow and then not remain there for a long time. She should not tell to strangers the amount of her wealth, nor the secrets which her husband has confided to her. She should increase the income and diminish the expenditure as much as possible, and with her husband's consent should take upon herself the household management. Without his consent she should not either give or accept invitations, or visit any place or person, or engage in any kind of games or sports. She should always be cheerful, and keep everything tidy, sweet, and clean. She should have a garden full of flowers, fruits, and vegetables. As regards meals she should always consider what her husband likes and dislikes. She should avoid bad expressions, sulky looks, and gazing at passers-by, or sitting in the company of

unchaste women and female fortune-tellers. Such are some of the judicial observations made by Vatsyâyana.

The bride should be younger by at least three years than the bridegroom, says the same author. The choice is to come from the man, who must have gone through the prescribed course of study, and should therefore be 16 or 18 years of age. It is very noteworthy, that intelligence is the only personal qualification on which Asvalâyana insists as indispensable in a son-in-law ; in a woman, he requires, in addition to sound health, *buddhirûpasîlalakshana*, i.e., "the characteristics of intelligence, beauty, virtue, and moral conduct."

At the end of his chapter on wooing, Vatsyâyana quotes some old verses which are worth repeating here :—

"A man marries above him when he marries a girl only to be treated by her and her friends as a servant ever afterwards ; no man of spirit will do that."

"He marries below him when he and his people lord it over the girl, that is a bad marriage, it too is censured by the good."

"Where the love between husband and wife adds lustre to both, and is a source of joy to both families, that is the only marriage which is approved."

"Let a man if he will marry above him, and walk humbly among his wife's relations ever afterwards ; but on no account let him do what all good men disapprove of, marry beneath him."

The Age of Manu brought the eight forms of Hindu marriage into prominence in all their pristine vigour.

These may be classified into (a) those that are accompanied with ceremonies, such as the Brâhma, Daiva, Prajâpatya, and Ârsha forms ; and (b) those that are distinguished not only by the absence of ceremonies, but also by the fact that the name for each form signifies the name of one or other of the non-Aryan tribes—Paisâcha, Râkshasa, Asura, and Gândharva—among or through whom the Indo-Aryans may be presumed to have lived or passed in the course of their immigration into India. Of the eight forms, Manu permitted the five in which the joint consent of bride and bridegroom was essential, and held the remaining three—Paisâcha, Râkshasa, and Asura—which had no reference to the consent of the bride, to be illegal. He treated the Gândharva and the Ârsha as legal but morally inferior to the remaining forms of marriage. He also added to these what may be called compound forms of marriage ; for instance, he allowed a Kshatriya to enter into a legal union by adding the Gândharva to the Râkshasa. Marriage by capture was bad, but if the captured girl was willing to marry the captor, the union so compounded was legal.

The feeling on this subject among the Aryan and non-Aryan Indian races of the time will explain this. In the great epic of the Râmâyana, for instance, the non-Aryan tribes are represented as resorting to Râkshasa form of marriage. Vâli, the head of the Vânara tribe, married his brother Sugrîva's wife in this form, and Sugrîva had to seek alliance with Râma. When Râma pleaded that this conduct of Vâli was sufficient justification for punishing him with death,

Vâli's reply was that he had been amply justified by the usage of his tribe, and that it was injustice to judge him by other laws. Vâli's son by that marriage was Angada, who, upon his father's death, followed Râma and Sugrîva as their devoted adherent, and looked with no repugnance at his mother's re-marriage with Sugrîva. The connubial ideal had reached a higher stage with the Râkshasas, whom Râvana, the great enemy of Râma, represented. Râvana carried away Sîtâ, but her mere capture was not enough justification in his eyes for entering into the actual Râkshasa marriage with her. He kept her for twelve long years in his solitary garden, and went on wooing her all that time for the favour of what, in legal language, could only be called a Gândharva marriage. He failed in his courtship and solicitation, and his virtue lay in not forcing her to his embraces. This twelve years' patience in the great captor of the Hindu Helen can only be accounted for by referring it to his regard for the marriage usages of his tribe, and that usage, if we can identify it with these feelings of Râvana, gives us a clue to the compound of Râkshasa and Gândharva forms mentioned by Manu as legal for Kshatriyas. The Aryan forms seem to have differed from the non-Aryan in this feature, that, whereas the married wife of another man was among the non-Aryans a fit object for the Râkshasa or Gândharva marriage; the Aryan forms seem to have insisted upon her being a virgin if the marriage was to be legal. The frequent exhortations of the Aryan law-givers to marry only that maiden who had not been previously married to another, seem to have had this distinction in view.

The Rāmāyana is full of incidents which show the conflict of life and thought among the races that were then coming into contact. Rāvana's youngest brother so far recoiled from the views and conduct of his sovereign and brother that he eventually went over to Rāma's side, though he had no hesitation in marrying his brother's widow as lawfully his own. In one sense the Rāmāyana may be looked upon as the war of the social purists of the Aryan tribe against the advocates of non-Aryan usages of marriage. Rāvana captured Sītā, not because he had been dreaming of her, or had met her at an accidental interview, but because Rāma had refused to marry the sister of Rāvana and had followed up his plea of monogamous vow with insulting and maiming her when she tried to kill Sītā to enable him to overcome the compunctions of marrying a second wife during the life of the first. The Rākshasa lady thought he could as well have herself for his single living wife and stick to his vow if Sītā were killed.

The great hero of the Bhāgavata Purāna furnishes another illustration for our subject. The mission of Sṛī Krishna's incarnation, as there made out, was to take up the gauntlet against the wicked and the impious ; to protect the good and the pious, against the Rākshasas and the Asuras. Numerous Rākshasas had been capturing innocent women under the non-Aryan instincts of marriage. It was a part of Sṛī Krishna's mission to fight for their cause, and to see them released. The fair captives often married their saviour, presumably in the Gāndharva form, and Sṛī Krishna accepted them, it may be presumed, because the

Rākshasas had, like **Rāvana**, been unsuccessfully waiting to secure the consent of their captives to **Gāndharva** marriages with themselves. **Krishna's** marriage with his chief queen, **Rukmini**, had been a compound of the **Rākshasa** and the **Gāndharva** forms. It had been proposed by her father and brother to marry her to a cousin of **Srī Krishna** named **Sisupāla**, who was his inveterate enemy. **Rukmini** sent a private invitation to **Krishna**, and on the day of her marriage, when she was going home from the temple after performing her worship, he suddenly came, captured, and married her. This would come within the definition of **Manu's** compound marriage.

The five forms held legal by **Manu** included the **Gāndharva**. Its original non-Aryan character is indicated by the exclusion of a son of such issue from **Manu's** definition of an *Auras*, or legitimate son. The defect in the legitimacy of the issue of such marriage seems, in course of time, to have been cured by following up the **Gāndharva** marriage with subsequent ceremonies to give it a retrospective effect. The marriage would be a compound one, and its issue would come within **Manu's** definition of a legitimate son. A notable instance of such a compound marriage is afforded by the marriage of **Sakuntala** as described in **Kālidāsa's** well-known play. Her **Gāndharva** marriage was accomplished at one of her interviews with **Dushyanta**, a King, when he was on a hunting excursion; and her adoptive father, a **Rishi**, subsequently and in the husband's absence, kindled the **Vitata Agni**—a special fire to receive the offerings to **Prajāpati**, the deity that draws the hearts of

man and woman into the bonds of union and teaches them "to live and multiply"—and invoked her purification by them. By so adding the ceremonial form to the Gândharva, the marriage seems to have fulfilled the condition of compounding by which alone a son begotten of it could be legitimate. But if, in this particular play of Kâlidâsa, we have such a compound marriage with this result, there is, in the same author's Vikramârvasî, a Gândharva marriage, pure and simple, between its hero and heroine, and the poet makes the male issue of that marriage succeed to his father as his legitimate son without any question about the absence of ceremonies. It is, of course, too much to rely upon these instances to make out a rule, but we may safely use them to illustrate the then prevailing notions of the legal character of the Gândharva form. Nor does it appear that the form was confined to the Kshatriyas, for the Brâhmana sage Vyâsa, the great author of the Mahâbhârata and other sacred and philosophical works, was himself the issue of a Gândharva marriage entered into between the Brâhmana sage Parâsara and a fisherwoman, while the latter was carrying the former in a boat she was plying over a river.

Intermediate between the Aryan and non-Aryan forms stood the Svayamvara of princesses of royal blood. It has not found place among the marriage forms, either because it was confined to royal houses, while the precepts of law were usually meant to guide the regulation of domestic and private life, or because the Svayamvara was looked upon rather as a method of selecting a husband than a marriage ceremony by itself. It was,

as is well-known, a gathering of princes and great men invited by the father of the bride to compete for her hand by performing some feat, it being the privilege of the bride to select him who excelled. An important feature of this form was that the invitation to compete was not limited to princes or the Aryan tribes. Thus, the non-Aryan Râvana competed for the hand of Sîtâ ; and it was not known in the first instance at the Svayamvara of Draupadi in the Mahâbhârata that the successful competitor for her hand was the princely hero Arjuna, in Brahmanic disguise. At Draupadi's Svayamvara, a target in the form of a fish was placed high upon the air, which could be seen with great difficulty through certain holes, and to hit which, the archer should look down in a vessel filled with water, placed just beneath to descry the shadow of the target, and thus send forth his arrow with his head downwards. All the kings and warriors failed. Then Draupada, the father of the bride, asked the warriors of all castes to try, with the promise that whoever should succeed, he would get his daughter. None rose up, until a stalwart young brahmin came up to the bow. People hissed at him, taking him to be a lunatic, but he succeeded in hitting the mark and winning the fair princess. The brahmin turned out to be the Pâudava hero, Arjuna, in disguise.

Ashtânga Maithuna is sexual intercourse whose *Angas* or constituents are eight. The relation between the constituents is one of *Ekôttara Vridhhi*, that is, each succeeding constituent adds to its own characteristics those of its predecessor. Thus, *Smarana* is the idea of the sexual act ; *Kirtana* is the communing of the mind

about the sexual act ; *Keli* is the recurrent pleasurable emotion which prompts the parties to think of the act and its concomitants again and again ; *Prekshana* is the gaze of a lover that speaks a whole volume at a single glance ; *Guhya-bhâshana* is an innuendo which seeks to ascertain whether the other party favours the idea of intercourse ; *Sankalpa* is the fixed resolve to have sexual intercourse ; *Adhyavasâya*, or endeavour, is paving the way for the sexual act ; and *Kriyâ Nirvriti* is the consummation of the physical act of sexual intercourse. The eight *Angas* are in reality the eight stages in the development ; the idea appears first in the mind, by mental communing it acquires strength, then the mind fondly recurs to it on account of the pleasure it yields, the next two stages lead to the fixed resolve, after the fixed resolve appropriate endeavours are made, and the sexual act is the consummation in which both the *Sarîras* or bodies—*Sthûla Sarîra* the visible or solid body, and *Sûkshma Sarîra* the invisible or subtle body—enthusiastically co-operate.

“ Unite ye *Lingas* (sexual organs) that are covered with hair ” is the Vedic injunction ; and every Hindu, if he has any respect for the Vedas, is bound to be guided by it. The question now arises—When do the *Lingas* become covered with hair ? Is the *Linga* covered with hair when a girl of 12 or 13 years menstruates ? It is not in these days of pre-pubescent marriage. What may be the reason ? Gargya and other Rishis state that normally the indications of womanhood and youth show themselves in the sixteenth year. Hindu *Sâstras* declare that the appearance of the menstrual flow in females

before the 16th year of age should be considered an abnormal occurrence.

We have now to consider the *Vivâha Kutas* or marital affinities. Hindu Astrology affirms the possibility of determining the *Kutas* or affinities between two individuals by an examination of their horoscopes.

The *Vivâha Kutas* are twelve in number, and out of these we shall select some important ones, and try to explain in general terms their practical bearing upon the institution of marriage. The actual calculation and determination of the *Kutas* in individual cases require an expert knowledge of Astrology, which Astrologers alone should attempt.

The Yoni Kuta may be termed the cohabitation-aspect of marriage. For the sexual act to yield the highest pleasure, the sizes of the male and female organs should be approximately equal, as otherwise there would be dissatisfaction or pain to one or the other of the parties concerned, which circumstance spoils the character of the progeny. There is a passage in Book VIII. of *The Republic of Plato*, which, to some extent, offers a shoulder of support to this : "For when your guardians are ignorant of the law of births, and unite bride and bridegroom out of season, the children will not be goodly or fortunate." Now, the Hindu books divide women into the four classes of Padmini, Chitrini, Sankhini and Hastini, which we may designate by the small letters a, b, c and d respectively ; and men into the four classes of Sasa, Mriga, Vrisha and Asva, which may be designated by the capital letters A, B, C and D respectively. The lengths of the male *lingas* of the four

classes are taken to be 6, 8, 10 and 12 Indian inches or three-fourths of the modern measure respectively, which figures, taken in their order, also apply to the depths of the *yoni*s of the four classes of women. If we take one capital letter and one small letter, and go on coupling them together, we get sixteen combinations, which we may classify as follows :—

| <i>Combinations.</i> | <i>Results.</i> |
|----------------------|---------------------------------------|
| Aa, Bb, Cc, Dd | Mutual satisfaction and harmony. |
| Ba, Cb, Dc ... | Disagreeableness to the woman. |
| Ca, Db ... | Pain to the woman. |
| Da | Intolerable pain to the woman. |
| Ab, Bc, Cd ... | Dissatisfaction to the woman. |
| Ac, Bd ... | Great dissatisfaction to the woman. |
| Ad | Extreme dissatisfaction to the woman. |

Now, lasciviousness and animal propensities are in proportion to the sizes of the generative organs. Consider the extreme cases of Da and Ad. In Da, the act of cohabitation is extremely painful to the woman, and she detests it. The consequence is often mutual infidelity. In the case of Ad, the woman has supreme contempt for the man, and the consequence is often an elopement. Under the circumstances no conception can take place unless there is recourse to the syringe.

The Nadi Kuta may be termed the health-aspect of conjugal union. From the disposition of the Heavenly Bodies at the time of birth, the predominant note in the bodily constitution of the individual is determined, which is termed *Nâdi*, and which fixes the *Prakriti* or temperament of the individual—*Vâta*, or windy temperament,

Pitta, or bilious temperament, and *Sléshma*, or phlegmatic temperament. So Astrology attaches particular importance to the *Nâdi Kuta*. If both husband and wife be of the same *Nâdi*—*Eka Nâdi*, as it is called—sexual intercourse engenders disease, and there can be no hope of healthy progeny. So when the *Nâdis* of the intended couple are the same, no marriage should take place. Husband and wife should be of *Bhinna*, or different *Nâdis*, in which case their sexual intercourse would exercise a sedative and healthful influence, and also make it possible to get healthy children.

The Gana Kuta may be termed the character aspect. Astrology divides men and women into three classes—*Dêva*, *Mânusha*, and *Râkshasa*. Fortitude, steadfastness, and wisdom are the characteristics of the *Dêvas*. *Ahankâra*, or egoism, disregard for the feelings of others, and unwisdom characterise the *Râkshasas*. *Mânushas* occupy the middle position, and are marked by the characteristics of fear and a spirit of compromise. From the standpoint of Gana Kuta, marriages may be classified as follows :—

| <i>Quality.</i> | <i>Bridegroom.</i> | <i>Bride.</i> |
|-----------------|--------------------|-----------------|
| First best | <i>Dêva</i> | <i>Dêva</i> |
| Second best | <i>Dêva</i> | <i>Mânusha</i> |
| Third best | <i>Mânusha</i> | <i>Mânusha</i> |
| Bad | <i>Râkshasa</i> | <i>Râkshasa</i> |
| Very bad | <i>Râkshasa</i> | <i>Dêva</i> |
| Fatal | <i>Mânusha</i> | <i>Rakshasa</i> |

The Varna Kuta, or the Evolution-aspect. Everything that exists has its appropriate colour. *Varna*

Bhêda, or difference of colour, is recognised in the objects of the four kingdoms — mineral, vegetable, animal, and human. All feelings, thoughts, and emotions have their appropriate colours. Every time a feeling or desire comes upon the mind a colour flashes out in the astral body, or *Sûkshma Sarîra*. The colour of the act of a cold-blooded murder is black. Red stands for anger. This red changes into a rosy pink in strong affection. In unselfish love it is said to have a still lighter shade of pink. Yellow is the colour of the intellect, while blue is the colour of devotion. In the *Sûkshma Sarîra*, the colour is very plain to clairvoyant vision. Astrology lays down the following rule for the benefit of those who are not gifted with clairvoyance :— “ Beings of the Râsis of Mîna, Vrischika, and Kataka — *i.e.*, whose birth signs are Pisces, Scorpio, and Cancer — are of the *Brâhmaṇa Varna*; of those of Simha, Dhanus, and Tulâ — *i.e.*, Leo, Sagittarius, and Libra — of *Kshatriya Varna*; of those of Mêsha, Mithuna, and Kumbha — *i.e.*, Aries, Gemini, and Aquarius — of *Vaisya Varna*; and of those of Vrishabha, Makara, and Kanya — *i.e.*, Taurus, Capricorn, and Virgo — of *Sûdra Varna*.”

Good it is if both the bridegroom and bride be of the same Varna; bad if they are of different Varnas. No marriage should be celebrated if the bride be of a higher Varna than the bridegroom. The explanation of disastrous effects being produced when a woman of superior Varna is married to a man of inferior Varna lies in the fact that the rates of vibrations of the two bodies differ and jar against each other.

Representing the *Varnas* of the males of the four classes by the capital letters A, B, C, D ; and those of the females of the same four classes by the small letters, a, b, c, d, respectively, we get the following combinations :—

| | | |
|----------------|-----|-------------------|
| Aa, Bb, Cc, Dd | ... | First best. |
| Ab, Bc, Cd | ... | Second best. |
| Ac, Bd | ... | Third best. |
| Ba, Cb, Dc | ... | Bad. |
| Ca, Db | ... | Very bad. |
| Ad | ... | Extremely bad. |
| Da | ... | Most destructive. |

In the combinations stated above, the word *Varna* is to be understood in its real sense, and not in the sense in which it is understood now-a-days, which takes into account only the physical or *Sthûla* body, ignoring altogether the Astral or *Sûkshma* bodies. “Not birth, not Samskâras, nor study of the Vedas, nor ancestry, are the causes of being ‘twice-born.’ Conduct alone is verily the cause thereof,” says the Vânaparva of the Mahâbhârata.

Graha-Maitri, or the *Devotedness-aspect*. Aryan Science postulates three powers in material objects and men—*Anugraha*, *Parigraha*, and *Nigraha*. By the *Anugraha Sakti*, or power, an object transfers its own quality or property to another, while by the *Parigraha Sakti*, or power, it receives a quality or property from another object. The *Nigraha Sakti* is the power of repulsion.

The same is the case with men and women, who love and are loved, and who repel those whom they do not like. That conjugal union is an ideal one, in which both husband and wife are one in thought and deed. Perfect conjugal bliss is attainable only when there is *Graha Maitri*, or perfect sympathy. It is likely that Swedenborg, the Swedish Seer, was familiar with the sentiments of Hindu Sages when he wrote in his treatise, *Conjugal Love and its Chaste Delights* :—

“The first heat of marriage does not conjoin (two souls into a one) ; for it partakes of the love of the sex, which is the love of the body and thence of the spirit ; and what is in the spirit, as derived from the body, does not long continue ; but the love which is in the body, and is derived from the spirit, does continue. The love of the spirit, and of the body from the spirit, is insinuated into the souls and minds of married partners, together with friendship and confidence. When these two (friendship and confidence) conjoin themselves with the first love of marriage, there is effected conjugal love, which opens the bosoms, and inspires the sweets of that love ; and this more and more thoroughly, in proportion as those two principles adjoin themselves to the primitive love, and that love enters into them, and *vice versâ*.”

“The states of this love are innocence, peace, tranquillity, inmost friendship, full confidence, and a mutual desire of mind and heart to do every good to each other ; and the states derived from these are blessedness, satisfaction, delight, and pleasure ; and from the eternal enjoyment of these is derived heavenly felicity.”

“Mention is made of innocence, peace, tranquility, inmost friendship, full confidence, and the mutual desire of doing every good to each other ; for innocence and peace relate to the soul, tranquility to the mind, inmost friendship to the breast, full confidence to the heart, and the mutual desire of doing every good to each other, to the body as derived from the former principles.”

There are three classes of feelings—those of Love, Indifference, and Hate. If we take L to represent Love, I to stand for Indifference, and H for Hate, and if we combine these, we get four classes of combinations—(1) L L (love on either side); (2) L I (love on one side and indifference on the other); (3) I I (indifference on either side); and (4) L H, I H, H H (in all three of which Hate is actively present). Sanskrit books represent Reciprocated Love as *Maitri*; Indifference on one side and Love on the other as *Sama Maitri*; Indifference on either side as *Sama* or *Udâsina*; and Hate as *Vaira*. The rule laid down for guidance is :—
 “Best it is if both husband and wife belong to the *Varga of Maitri* (reciprocated love); tolerably good if they belong to the *Varga* or class of *Sama Maitri* (love on one side and indifference on the other); bad if they are of the *Sama Varga* (indifference on either side); destructive if they are of the *Vairi Varga* (the class in which one hates the other).”

There remain seven other *Kutas*, known as *Vasya*, *Râsi*, *Rajju*, &c. It is not necessary to inquire into these, if the five *Kutas*—*Yôni*, *Nâdi*, *Gana*, *Varna*,

and Graha — which we have described, are inquired into, and carefully ascertained.

In the case of *Sûdras*, in whom animal propensities preponderate, *Yôni Kuta* is of very great importance. The *Vaisyas* are a commercial people, and *Varna Kuta*, in their case, should be insisted upon. To the *Kshatriyas*, in whom courage is a desideratum, *Gana Kuta* is of supreme importance. To the *Brâhmanas*, who are required to develop their spiritual powers, *Graha Maitri* is of special importance.

The *Bâshâ-Bûshana* classifies men and women (or Heroes and Heroines, as they are styled in it), thus :—

The Four-fold classification of Heroes :

(1) *Anukûla*, The Faithful. He is devoted only to one beloved. (2) *Dakshina*, The Impartial. He is equally attached to several. (3) *Satha*, The Sly. He uses soft words to one for whom he has absolutely no affection. (4) *Dhrista*, The Saucy. He is not ashamed, however much he may be abused.

The Three-fold classification of Heroes :

[The classes correspond to each class of the Three-fold classification of Heroines given below.]

(1) *Pati*, The Husband. He is the devoted husband of a faithful wife. (2) *Upapati*, The Lover. He has an amour with a woman who is another's—*i.e.*, not his wife. (3) *Vaisika*, The Loose. He continually spends his time amidst strumpets.

The Four races of Heroines :

The *Padminî*, the *Chitrinî*, the *Sankhinî*, and the *Hastinî*. *Mallik Muhammad* sums up the classification

in a few lines in his *Padmâvati*, and the following abstract of what he says may be given for the sake of completeness.

1. The Padminî. The best kind of woman. She has the odour of lotus, thus attracting bees. She is not very tall or very short, very lean or very stout. She has four things long (hair, fingers, eyes, and neck); four light (teeth, breasts, forehead, and navel); four thin (nose, loins, waist, and lips); and four smooth (cheeks, pyge, wrists, and thighs). Her face is like the moon. Her gait that of a swan. Her food is milk, and she is fond of betel and flowers. She has $^{16}/_{16}$ ths of all graces.

2. The Chitrinî. The next best kind. She is clever and amorous, and beautiful as a fairy (apsaras). Never angry, always smiling. Her husband is happy with her, and she is faithful to him. Her face is like the moon. Her complexion fair as a water-lily. Her gait that of a swan. She eats milk and sugar, and of them she eats but little. She is fond of betel and flowers. She has $^{14}/_{16}$ ths of all graces.

3. The Sankhinî. She eats little but is strong. Her bosom is smooth, her loins are thin, and her heart is full of pride. When she is very angry, she will go so far as to kill her beloved, and never looks forward to the consequences of her actions. She is fond of wearing ornaments herself, but cannot bear to see them on another woman. She walks with a loose gait, and her body is covered with down. She loves to eat fat flesh, and hence her breath is evil smelling. Her embraces are fiercely passionate.

4. The Hastinî. Her nature is that of an elephant. Her head and feet smooth and her neck is short. Her bosom is lean and her loins large. Her gait is that of an elephant. She cares not for her own husband, but is always longing for other women's men. She is greedy and wanton, nor cares for purity. She perspires freely, drops viscid as honey. She has neither fear nor modesty in her heart, and must be driven with a goad.

The Three-fold classification of Heroines :—

1. Svakîyâ, One's Own. She is the faithful wife of the hero. 2. Prakîyâ, Another's. She is either the wife of another man, or an unmarried girl under her parents' guardianship. She is sub-divided into six species, to be subsequently described. 3. Sâmanyâ, Anybody's. She sells her love for money to the first comer ; she is, however, capable of disinterested attachment.

The Three-fold classification of Heroines based on Maturity. [They are also considered as sub-divisions of the Heroine Svâkîyâ, One's Own.]

1. Mugdhâ, The Artless, or Youthful. She is of two kinds, either (a) ajnâta-yauvanâ, or (b) jnâta-yauvanâ, according as she is not or is conscious of the first arrival of the period of adolescence. Another sub-division is (c) navôdhâ, the bride, who fears the marriage couch, of which a further sub-division is the visrabdha-navôdhâ, the bride without fear, who, in her heart, looks forward to the same. 2. Madhyâ, The Adolescent. She struggles between an equal amount of modesty and of passion. 3. Praudhâ, The Mature. She is very skilled in the arts of love, and all her thoughts are bound up with her beloved.

The six sub-divisions of she who is Another's :—

1. Vidagdhâ, The Clever. She is either—(a) Kriyâ - vidagdhâ, clever in action, or (b) Vachana-vidagdhâ, clever in her language. 2. Lakshitâ, The Detected. Though she conceals them carefully, her amours are detected by her confidential friend. 3, Guptâ, The Concealed. She successfully conceals her amour. She has three sub-divisions — (a) Bhutâ - guptâ, who conceals what has occurred ; (b) Bhavishyat-guptâ, who conceals what is to occur ; (c) Vartamâna - guptâ, who conceals what is occurring. 4. Kulatâ, The Unchaste. She is not satisfied with a single amour. 5. Muditâ, The Joyful. She is certain that her beloved will keep his assignation. 6. Anusayânâ, The Disappointed. Of three kinds, either —(a) the place of assignation exists no longer ; (b) or she is in doubt whether her beloved will be there or not ; (c) or she is prevented from going there.

The ten-fold classification of Heroines, with reference to their lovers :—

1. Prôshitapatikâ, She whose husband is abroad. She is pining in his absence. 2. Kâlahantaritâ, The Separated by a quarrel. She has been angry with her lord and is separated from him. She is subsequently filled with remorse. 3. Khanditâ, The Sinned against. Her lover approaches her room in the morning after spending the night with some other woman. 4. Abisârikâ, The Forward. She adorns her whole person and goes to see her lover. 5. Utkanthitâ, She who longs in absence. She is afflicted at the unintentional absence of her beloved from the place

of assignation. 6. Vipralabdhâ, The Neglected. She is afflicted because her lover neglects to keep an assignation. 7. Vâsakasajjâ, She who is ready in her chamber. She adorns herself, and waits the coming of her beloved. 8. Svâdhînapatikâ, She who is sincerely loved. She has an obsequious lover. 9. Pranatsyatpatikâ, She who anticipates separation. She learns at dawn that her husband is about to go away on a journey. 10. Âgatapatikâ, She whose husband is returned. He comes back from a journey and immediately seeks his wife.

The Preferred and the Old Love :—

The Preferred is she whose beloved's affection is excessive. She whose beloved's affection is waning is called the Old Love.

The Vain and the Disillusioned :—

1. A Vain Heroine is of two kinds, according as she is proud (*a*) of her own beauty, or (*b*) of the love borne her by the Hero. 2. The Anya-bhôga-dukkhitâ, Disillusioned Heroine, is she who, ascertaining that her beloved has been with some other flame, is grieved at his unfaithfulness.

Classification of Heroines according to Powers of Self-Command.

1. Dhîrâ, She who possesses self-command. She is able to conceal her anger when her lover is unfaithful. 2. Adhirâ, She who does not possess self-command. She is unable to conceal her anger. 3. Dhîrâdhîrâ, She who partly possesses, and partly does not possess self-command. She can sometimes conceal her anger, and sometimes cannot.

The Three kinds of Indignation :—

Indignation (Mána) is of three kinds, viz., Laghu, or light; Madhyama, or moderate; and Guru, or severe. The first is easily dissipated by a smile or dalliance; the second is reduced to a smile by humble words; and the third by the beloved falling in abasement at the lady's feet.

The Báshá-Bûshana is a Hindî work of the 18th century A.C., and the above translation is by Mr. G. A. Grierson.

Polygamy was allowed among the Hindus as among many other ancient nations, but was confined to kings and wealthy nobles as a rule. Modern readers, who would judge harshly of ancient Hindu civilisation from the prevalence of this custom, should remember that polygamy was nearly universal among the wealthy people of all nations in ancient times, and that, to take some instances, Alexander the Great and his successors, Lysimachus, Seleucus, Ptolemy, Demetrius, Pyrrhus, and others, were all polygamists!

Polyandry, we need hardly say, was unknown in Aryan India: "For one man has many wives, but one wife has not many husbands at the same time," says the Aitareya Brahmana (iii. 23). But it is practised by the Nairs of Malabar as well as by the Kandyans of Ceylon. The Kandyans are probably the descendants of ancient colonists from Malabar, where alone polyandry has always existed. The practice of polyandry was of common occurrence among the hill tribes of Ceylon, but received its death-blow in 1859, when the legis-

lature declared the custom illegal. According to the notion of the Sinhalese, the practice originated in the feudal times, when, as is alleged, their rice lands would have gone to destruction, during the long absences enforced on the people by the duty of personal attendance on the king and the higher chiefs, had not some interested party been left to conduct their tillage. An aged chief informed Sir Emerson Tennent that "When the people gave their attendance at the royal palace, and the residences of the great headmen, besides accompanying them in their distant journeys ; during such intervals of prolonged absence their own fields would have remained uncultivated had they not resorted to the expedient of identifying their representatives with their interests, by adopting their brothers and nearest relatives as the partners of their wives and fortunes." But the practice is much more ancient than the system thus indicated. It is adverted to in the Mahábhárata without reproach, the heroine of which, Draupadi, was the wife of five Paudava brothers. Although Arjuna, the third of the Paudavas, won the bride, still through their mother's desire the five brothers married her jointly. This was against the custom, but the mother's words were more than a law to them. Moreover, it was sanctioned by the Sages who were the law makers, in this particular instance. When Cæsar invaded Britain in 55 B.C., a somewhat similar custom appears to have been prevailing there ; for he says :—"Uxoris habent deniduo denique inter se communes, et maxime fratres cum fratribus, et parentes cum liberis."—*De Bello Gallico*,

lib. v. "Parties of ten and twelve have wives in common among themselves, and mostly brothers with brothers, and parents with children."

In the family of a Nair there is no wife ; all the brothers and sisters live under the same roof ; their mother, the only known parent, during her life, and after her death the eldest sister, manage the domestic affairs ; the sisters cohabit with the men of their choice, subject only to the sacred restriction of a class not inferior to their own, and inherit the property of the family.

The Todas of South India have also liberal views on the marriage question. One lady is in the habit of enjoying the society of several husbands, and sometimes several husbands form a "combine" and support a number of wives. Of course difficulties arise in Toda families occasionally. For instance, when a little Toda first makes his appearance the point has to be settled as to who should pay for his upkeep and enjoy the privilege of thrashing him in future. This is settled in anticipation by one of the husbands presenting the wife with a miniature bow and arrow some little time before the joyful event. Whichever husband presents the bow and arrow is recognised as having parental rights. Almost universally the husbands are all brothers, and it is the eldest brother who generally makes the bow and arrow presentation. After the decease of Mr. Toda, sen., there may be additions to the family, but he having been the last man to present the bow and arrow is regarded as the father of them all, in spite of the fact that he has been dead all the while.

Polyandry must be attributed to various causes, the chief one being the economic conditions created by the mode of life and customs of certain peoples.

Although permitted, polygamy is not encouraged by the ancient law, and from its being sanctioned in particular cases only, as of misconduct, aversion, or barrenness (Manu, ix. 77, 81), it is evident that it was not without restriction. Even the consent of the first wife, who was the mistress of the household and sharer of the husband's glory, seems to have been necessary. "She (the wife), who, though afflicted with illness, is amiable and virtuous, must never be disgraced, though she may be superseded by another wife, with her own consent"—lx. 82. By being disgraced means the loss of consideration in the family.

Some maidens remained unmarried for life. Patanjali, the founder of the Yoga philosophy, who wrote about 200 B.C., calls them Vriddhâ Kumâri or old maids, in his Mahâbhâsya, the celebrated commentary on the grammar of Pânini.

Though women possessed a great influence over their husbands, they did not freely converse with them. Prâsahâ, a favourite wife of Indra, said to the gods who asked her a question, "I will give you an answer to-morrow, for women ask their husbands, (and) they do so during the night." This may be a practice due to modesty, or it may be a habit due to giving curtain lectures. At the time of Patanjali, meat and drink were freely used in India. Pulâva, the modern Indian preparation of rice and flesh, seems to have been highly

relished about 200 B.C. Though women drank, yet they were neither divorced nor persecuted in any way. They were simply told that they would be punished after death, when the gods would not take them to Patilôka, the heavenly abode of their husbands.

II.

COURTEZANS.

Does marriage alter the passions of the human heart, or change the nature of humanity? Not in the least. For the prostitutes and *demi-monde* of the West are not less numerous than the concubines and courtezans of the East. All of these classes exist—all contribute to the fabric of society. The rigid will say, Society disclaims them. But it is of facts, not of creeds, that we speak.

In the time of Pericles, there appeared and flourished in Greece a class of females, who were maintained in the temples of Venus, and prostituted themselves for hire. Their occupation, indeed, was very gainful, in so much, that those whom beauty and talents recommended, frequently raised great estates. A remarkable instance hereof we have in Phryne, who offered the Thebans to re-build the walls of their city, when demolished by Alexander, on condition they would engrave on them this inscription: "These walls were demolished by Alexander, but raised by Phryne, the courtesan." Aspasia was another, who was the first to introduce Asiatic elegance into Europe. Her companions served as models for famous painting and statuary, and themes for poetry and panegyric. These women—called *Hetairai*, or *companions*, evidently to distinguish them

from the domestic women, who were no "companions" after the first charm of novelty had worn away—were infinitely more accomplished than the women of quality. Distima was one of these, who was also revered as a prophetess, and is credited by Plato with having given Socrates, and through him Greece, the first adequate discourse on Love. Nor was the use of courtezans thought repugnant to good manners; Solon allowed common women to go publicly to those that hired them, and encouraged the Athenian youth to exhaust their lust upon these, to hinder them from making attempts upon the wives and daughters of his citizens. Cicero also approves of courtezans, when he challenges all persons to name any time wherein men were either reprov'd for this practice, or did not countenance it. The seductive grace in thought, speech, and act are very little cultivated by most wives, consequently courtezans rule mankind by their triumphs won by earnest study and wonderful talents. They will continue to be sole caterers of society until wives are sufficiently enlightened to please their husbands with rare accomplishments.

The Hindu *Vêsyâ*, *Dêvadâsî*, or courtesan, somewhat correspond to the caste of Hetairai. It may be fairly considered that the *Vêsyâ* was one of the important elements of early Hindu society, and that her education and intellect were both superior to that of the women of the household. Professor H. H. Wilson says, "By the *Vesya* or courtesan, however, we are not to understand a female who has disregarded the obligation of law or the precepts of virtue, but a

character reared by a state of manners unfriendly to the admission of wedded females into society, and opening it only at the expense of reputation to women who were trained for association with men by personal and mental acquirements to which the matron was a stranger."

These women are also known by the name of *Kalâvatis*—women possessed of the arts of Kalâ. There are sixty-four Kalâs, which were studied by them :

1. Singing ; 2. Playing on musical instruments ; 3. Dancing ; 4. Union of dancing, singing, and playing instrumental music ; 5. Writing and drawing ; 6. Tattooing ; 7. Arraying and adorning an idol with rice and flowers ; 8. Spreading and arraying beds or couches of flowers, or flowers upon the ground ; 9. Colouring the teeth, garments, hair, nails, and bodies, *i.e.*, staining, dyeing, colouring and painting the same ; 10. Fixing stained glass into a floor ; 11. The art of making beds, and spreading out carpets and cushions for reclining ; 12. Playing on musical glasses filled with water ; 13. Storing and accumulating water in aqueducts, cisterns and reservoirs ; 14. Picture making, trimming and decorating ; 15. Stringing of rosaries, necklaces, garlands and wreaths ; 16. Binding of turbans and chaplets, and making crests and top-knots of flowers ; 17. Scenic representations. Stage playing ; 18. Art of making ear ornaments ; 19. Art of preparing perfumes and odours ; 20. Proper disposition of jewels and decorations, and adornment in dress ; 21. Magic or Sorcery ; 22. Quickness of hand or manual skill ; 23. Culinary art ; 24. Making sherbets,

spirituous extracts and other drinks ; 25. Tailor's work and sewing ; 26. Making parrots, flowers, tassels, bunches, etc., out of yarn or thread ; 27. Solution of riddles, verbal puzzles and enigmatical questions ; 28. A game, which consisted in repeating verses, and as one person finished, another person had to commence at once, repeating another verse, beginning with the same letter with which the last speaker's verse ended : whoever failed to repeat was considered to have lost, and to be subject to pay a forfeit or stake of some kind ; 29. The art of mimicry or imitation ; 30. Reading, including chanting and intoning ; 31. Study of sentences difficult to pronounce. It is played as a game chiefly by women and children, and consists of a difficult sentence being given, and when repeated quickly, the words are often transposed or badly pronounced ; 32. Practice with sword, single stick, quarter staff, and bow and arrow ; 33. Reasoning or inferring ; 34. Carpentry ; 35. Architecture ; 36. Knowledge of coins, jewels and gems ; 37. Chemistry and mineralogy ; 38. Colouring jewels, gems and beads ; 39. Knowledge of mines and quarries ; 40. Gardening ; 41. Art of cock, quail and ram fighting ; 42. Art of teaching parrots and starlings to speak ; 43. Art of perfuming and dressing the body and hair ; 44. Art of writing in cypher, and the writing of words in a peculiar way ; 45. The art of speaking by changing the forms of words. It is of various kinds. Some speak by changing the beginning and end of words, others by adding unnecessary letters between every syllable of a word, and so on ; 46. Know-

ledge of languages ; 47. Art of making flower carriages ; 48. Art of framing mystical diagrams, of addressing spells and charms, and binding armlets ; 49. Mental exercises, such as completing stanzas or verses on receiving a part of them : or supplying one, two or three lines when the remaining lines are given indiscriminately from different verses, so as to make the whole an entire verse with regard to its meaning : or arranging the words of a verse written irregularly by separating the vowels from the consonants, or leaving them out altogether : or putting into verse or prose sentences represented by signs or symbols. There are many other such exercises ; 50. Composing poems ; 51. Knowledge of dictionaries and vocabularies ; 52. Knowledge of the art of changing and disguising persons ; 53. Knowledge of the art of changing the appearance of things, such as making cotton to appear as silk, coarse and common things to appear as fine and good ; 54. Art of gambling ; 55. Art of obtaining the property of others by mantras or incantations ; 56. Skill in youthful sports ; 57. Knowledge of etiquette ; 58. Knowledge of the art of war ; 59. Knowledge of gymnastics ; 60. Knowledge of phrenology ; 61. Knowledge of constructing verses ; 62. Arithmetical recreations ; 63. Making artificial flowers ; 64. Knowledge of modelling in clay. Vatsyâyana gives the above list.

The Kalâvatis or Dévadâsis, originally, belonged to the court of Indra, the king of the Devas. They were known there as Apsaras, which signifies “moving in the water”—a name which has some analogy to that of Aphrodite. In the epic poems they become

prominent, and the Râmâyana and the Purânas attribute their origin to the churning of the ocean by the gods. It is thus related in the first book of the Râmâyana (Wilson's translation):—

“Then from the agitated deep upsprung,
The legion Apsaras, so named,
That to the watery element they owed
Their being. Myriads were they born, and all
In vesture heavenly clad, and heavenly gems :
Yes, more divine their native semblance, rich
With all the gifts of grace, and youth, and beauty,
A train innumerable followed: yet thus fair
Nor god nor demon sought their wedded love :
Thus, Râghava, they still remain—their charms
The common treasure of the host of heaven.”

They are distinguished as being *daivika*, “divine,” or *lankika*, “worldly,” and these are the heavenly charmers who fascinated heroes, as Urvasî, and allured austere sages from their devotions and penances, as Menakâ and Rambhâ. The Kâsi-Khanda says “there are thirty-five millions of them, but only one thousand and sixty are the principal.” In a few passages of the Rig Veda mention is made of Apsaras who were regarded as spouses or mistresses of corresponding male genii called Gândharvas, who prepared the heavenly drink with the soma juice for the gods, and attended as singers and musicians at their banquets. They had a great partiality for women, and had a mystic power over them, just as their mistresses had a similar power over men. Some writers are of opinion that the Apsaras and Gândharvas correspond to the *incubi* and *succubi* who are said to pay nocturnal visits to mortal men and women to injure them by unnatural

intercourse. There is a long and exhaustive article on the Apsaras in Goldstücker's *Dictionary*. Generally, the Apsaras take the business of Venus in the Greek heaven, and of the Houris in that provided by Mohamed and his followers.

The modern temple dancing girls, who are also known as Nârch girls or Dêvadâsis, do not marry, but are permitted to live in concubinage and are connected with some Hindu temple, to which they dedicate their persons; and in conformation of the same, a nominal marriage ceremony is carried out between the girl and the presiding deity of the temple. Their education commenced as early as the fifth year and was continued for seven years. In her twelfth year she made her first entry on the stage in the presence of a prince or nobleman, when she was generally awarded a costly prize, and henceforth began her career as a Nârch girl. The girls are either the daughters of such, among whom the profession descends by hereditary succession; or, should these women have no children, which is more frequently the case, they adopt girls of tender age. The dancing masters belong to the same caste as the girls, and are the sons and brothers of other Nârch girls. It is said that without the jingling of their feet bells a house does not become pure; so, when their services are required on auspicious occasions, large sums of money have to be paid, the charges being increased according to the position of the girls. Even the great Vedic sacrifices required their presence in ancient times. According to the late Professor Kante, the girls danced and sang before the

officiating priests of the Vajapeya and Mahâvrata sacrifices, which were performed by the ancient Hindus to acquire a position of importance in society.

Of the part played by Indian courtezans, the Kautaliya Arthasâstra, a work on the "Science of Economics," composed by Chânakya, the famous minister of Chandragupta in the 4th century B.C., furnishes the following information :—

1. "The superintendent of courtezans shall employ in the king's palace, on a salary of 1,000 panas (a pana = approximately $\frac{2}{3}$ of a modern rupee) per annum, two courtezans of good breeding and noted for their beauty, youth, and accomplishments. The property of deceased courtezans shall pass into the hands of their daughters. In the absence of any daughters, their property shall be taken by the king. If a courtesan and her sons employed in the king's palace desire to free themselves from attending the court, with a view to live independently, the courtesan shall pay a ransom of 24,000 panas, and her son 12,000 panas.

2. "It is the duty of the Superintendent to fix payments which a courtesan has to receive for a day from any person courting her, the portion of ancestral property which a courtesan has to receive from her mother and others, the income which she should acquire in the year, the expenditure which she was to incur in the year, and the probable gain she is likely to earn in future. The Superintendent shall forbid extravagant proceedings in all courtezans. Courtezans who place their jewels in the hands of other persons than their mothers shall be punished with a fine of

4¼ panas. Courtezans who sell or mortgage their ancestral property shall be punished with a fine of 50¼ panas.

3. "Courtezans shall be punished with a fine of 24 panas for insulting those who court them, with a fine of 48 panas for beating them, and with a fine of 51¾ panas for cutting off their ears.

4. "Courtezans shall make a report to the government not only about the income they have earned and are likely to earn, but also about the persons who have been courting them.

5. "Dramatists, players, singers, and other musicians that have recently come to the kingdom shall pay 5 panas for holding their performances. A courtezan shall pay to the government two days' earnings in a month.

6. "Professors who are capable of teaching music, playing with musical instruments, dancing, writing, painting, garland-making, shampooing, and other accomplishments shall be provided with maintenance by the king. They shall accordingly train dramatists, players, painters, etc."

It may be mentioned here that the Mysore Government has from June, 1909, abolished the system of Devadasis from the Temple establishments in its charge. From the Shastric authorities quoted by Government, it appears that the services to be performed by Devadasis form part and parcel of the worship of God in Hindu temples and that singing and dancing in the presence of the Deity are also prescribed. It is, however, observed that in the case

of Devadasis personal purity and rectitude of conduct and a vow of celibacy were considered essential. The Government observes that whatever might have been the original object of the institution of Devadasis in Temples, the state of immorality in which these temple servants are now found fully justifies the action taken by them in excluding the Devadasis from every kind of service in institutions like temples.

III.

ART OF LOVE.

“The man who knoweth the Art of Love, and who understandeth the thorough and varied enjoyment of woman :

“As advancing age cooleth his passions, he learneth to think of his Creator, to study religious subjects, and to acquire divine knowledge :

“Hence he is freed from further transmigration of souls ; and when the tale of his days is duly told, he goeth direct with his wife to Svarga.”

—*Ananga-Ranga.*

The subject of gratifying the physical woman is so connected with conjugal happiness that it is highly important in a practical point of view. Such, to be sure, is the custom of the age—the twentieth century refinement ; “innocence of the word not of the thought, morality of the tongue not of the heart”—that it is not considered a proper subject to investigate before the public. “Our modern education grossly neglects this branch of the knowledge-tree, thereby entailing untold miseries upon individuals, families, and generations. Throughout the East such studies are aided by a long series of volumes, many of them written by learned physiologists and religious dignitaries high in office.”

So wrote the profound Orientalist Sir Richard Burton. It is not professed that these pages contain much that is new or original ; they must be regarded only as a brief sketch, the object of which is to supply information respecting the Hindu art of love in such a form and to such an extent as may, it is hoped, contribute to awaken interest where little may have been felt.

“ Lo, unto him that teacheth tender youth
 Entrancing knowledge of impassioned bliss,
 That is the dearest friend the moon doth have,
 Unarmed, yet conquering e'en the God of Gods
 With arrows flower-tipped, and through his might
 Ruling the drama that mankind call Love,
 To him, aye, Kâma, be all glory given ! ”

Viddhasâlabhanjikâ.

Kâma, “ Desire,” is the forerunner of the God of Love familiar in Hindu classical literature. The Atharva-veda refers to the arrows with which he pierces hearts in a hymn thus :—

“ 'Tis winged with longing, barbed with love,
 Its shaft is formed of fixed desire :
 With this his arrow levelled well
 Shall Kâma pierce thee to the heart.” (iii, 25, 2).

In the Rig-veda (x. 129) it is said “ Desire first arose in It, which was the primal germ of mind ; (and which) sages, searching with their intellect, have discovered in their heart to be the bond which connects entity with non-entity.” “ It is well known,” observes Dr. Muir, “ that Greek mythology connected Eros, the god of love, with the creation of the universe somewhat in the same way.” According to the Taittiriya Brâhmana, Kâma is the son of Dharma, the god of justice, by Sraddhâ, the goddess of faith ; but according to the

Harivamsa he is the son of Lakshmi ; according to another statement, he is the son of Mâyâ, or "delusion," but there are numerous other accounts of his parentage. He is lord of the Apsaras, and is represented as a handsome youth riding on a parrot, armed with a bow of sugar-cane with a bow-string a line of bees, and attended by the nymphs Pleasure, Affection, Passion, and Power, one of whom bears his banner displaying the Makara, which is a nondescript animal composed of a goat and a fish resembling the zodiacal sign, Capricorn, or a dolphin, which strongly reminds us of the banner of the Geek Eros. Kâma also appears in a sculpture in a temple in Orissa of the 7th century A.C., as a half-grown boy, squatting by a dancing girl, who supports herself with her right hand on a fish's tail, exactly like Aphrodite with Eros and the dolphin. These conceptions have either been borrowed by the Hindus from the Greeks, which is possible, or the reverse. He wounds with five arrows, each tipped with a distinct flower typifying the five senses. These are so well described in the hymn by Sir William Jones, which represents Vasanta, "Spring," preparing the bow and shafts for his mischievous friend :—

" He bends the luscious cane, and twists the string
 With bees, how sweet ! but, ah ! how keen their sting !
 He with five flow'rets tips their ruthless darts,
 Which through five senses pierce enraptur'd hearts :
 Strong *Champa*, rich in odorous gold ;
 Warm *Amar*, nursed in heavenly mould ;
 Dry *Nâgkesar*, in silver smiling ;
 Hot *Ketaka*, our sense beguiling ;
 And last, to kindle fierce the scorching flame,
 Love's shaft, which gods bright *Bela* name."

Traditions differ as to the flowers which form the tips of Kâma's arrows. According to others, the flowers are the red lotus, mango, asoka, jasmine, and blue lotus. Kâma's wife, Rati, is the Venus of the Hindus, the goddess of sexual pleasures, and daughter of Daksha, who is a son of Brahma, the creator. She is personified as a young and beautiful damsel playing on a kind of flute called *vînâ*.

Kâma is known only once to have been defeated, when he approached Siva that he might influence the deity with love for Pârvati. The Great God happened then to be practising austerities and intent on a vow of chastity : when the Archer-God, "rash as some giddy moth that woos the flame," presumed to direct his shaft against the stern deity. A flash from his eye consumed the bold young archer. Siva afterwards relented and allowed Kâma to be born again as Pradyumna, son of Krishna and Rukmini. This episode is charmingly described by Kâlidâsa in his *Kumârasambhava*, which is translated into English verse as *The Birth of the War God*, by Ralph T. H. Griffith.

The attractive service of the Hindu God of Love appears to have been formerly very popular, as his temples and groves make a distinguished figure in Indian poems and dramas of antiquity. Madanôtsava, or the Holî, is the great vernal festival held in the Spring in honour of Kâma on the full moon of Chaitra (April-May). Although traces of the original purport of the festival are palpable enough, yet Love and Spring are now almost universally deposed from the rites over which they once presided in India, except in

the South, where the God of Love is still worshipped on this occasion, which is known as Káman-pandikai, when the images of Kâma and Rati are worshipped and burnt in commemoration of the destruction of Kâma by Siva. In the North, Kâma and Vasanta are quite out of date, and legends of a totally different tendency have been devised to explain the purpose of the bon-fire and the Guy Fawkes-like effigy exposed to it in the Holí festival now.

The character of the festival days in the Roman Calendar, and the period during which they took place, suggest probable analogies to the practices of the Hindus at the same season. The practices of the Carnival, as now observed in Italy, have been trimmed of the excesses of the ancient Roman Saturnalia, but even in them there remain vestiges which denote their community of origin with the Holí of the Hindus—in the license which is permitted both in speech and conduct, the wearing of masks and disguises, the reciprocal pelting with real or mock comfits, and sprinkling with water or throwing powder over each other, obvious analogies exist. There is another practice which presents also a parallel, the extinguishing of the Carnival. This, in Italy, is refined into frolicsome attempts to blow out each other's lighted candles; but the notion appears to be the same as the burning of the Holí.

The object of Indian authors of erotic works was not to encourage the guilty sexual indulgence of the votaries of Venus Impudica, but simply and in all sincerity to prevent the separation of man and mate.

Feeling convinced that monogamy is a happier state than polygamy, they would save the married couple from the monotony and satiety which follow possession, by varying their pleasures in every conceivable way.

Mighty and charming is that devotion which a woman is ever ready to exercise towards the man of her choice. What will she not do when her *affections* as well as her love are pledged to her lover ! This, like everything else worth having, must be worked for. "Amber, unless it be handled and warmed, keeps the aroma hidden within its pores, and so it is with woman," says an ancient author. In many cases, especially of women, affection never really manifests itself till the sex feeling is touched. "We have all known women," said Sir Richard Burton, "who sacrificed everything despite themselves, as it were, for the most worthless of men. The world stares and scoffs and blames and understands nothing.

"Semper habet lites, alternaque jurgia lectus,
In quo nupta jacet : minimùm dormitur in illo."

Juvenal.

No wonder, "The bed has always strifes and alternate quarrels, in which a wife lies : there is little sleep there," when husbands are so seldom fit to be the bed mates of their wives.

I shall now venture upon the task of adding some useful knowledge on the subject of sexual love, in the preparation of which I have been materially aided by ancient Hindu works.

"It is clear, I think," writes Edward Carpenter, "that if sex is to be treated rationally, that is, neither

superstitiously on the one hand nor licentiously on the other, we must be willing to admit that both the satisfaction of the passion and the non-satisfaction of it are desirable and beautiful. They both have their results, and man has to reap the fruits which belong to both experiences. May we not say that there is probably some sort of Transmutation of essences continually effected and effectible in the human frame? Lust and Love—the *Aphrodite Pandemos* and the *Aphrodite Ouranios*—are subtly interchangeable. Perhaps the corporeal amatory instinct and the ethereal human yearning for personal union are really and in essence one thing with diverse forms of manifestation. However that may be, it is pretty evident that there is *some* deep relationship between them. It is a matter of common experience that the unrestrained outlet of merely physical desires leaves the nature drained of its higher love-forces; while, on the other hand, if the physical satisfaction be denied, the body becomes surcharged with waves of emotion—sometimes to an unhealthy and dangerous degree.”

The sages Bandhâyana and Atrêya are of opinion that every act of sexual intercourse must be attended with *mantras*, or formulæ for securing the aid of the gods presiding over marriage and offspring. For embracing and kissing also separate *mantras* are prescribed by Hindu Sages.

According to the *Ratimanjarî* :—

The description of the classes of women and men is (as follows): Padminî (or lotus-woman), Chitrinî (or art-woman), Sankhinî (or couch-woman), and Hastinî

(or elephant-woman) ; (men are) Shasha (hare), Mriga (deer), Vrishabha (bull), and Asva (horse). Padminî delights in Shasha ; Chitrinî loves Mriga ; Sankhinî delights in Vrishabha ; and Hastinî loves Asva. Padminî is fragrant like the lotus, Chitrinî smells like fish, Sankhinî like salt, and Hastinî like toddy. Up to her 16th year (a woman) is called Bâlâ ; Tarunî up to 30 ; up to 55. Proudhâ ; and over that Vriddhâ. Bâlâ gives strength ; Tarunî is soul-charming ; Proudhâ brings on old age ; and Vriddhâ death. Like the tortoise-back, elephant-shoulder, lotus-scented, hairless, beautifully-broad—these five kinds of yoni (mons veneris) are best. Cold, too deep, too shallow, cow-tongue like—these are said by those learned in love-lore to be the four faults of the yoni.

According to other works, like Kokkôkam, there are also three kinds of men, namely—the Hare-man, Bull-man and Horse-man. The first is known by a male organ which in erection does not exceed six finger-breadths, or about three inches. The second, nine finger-breadths in length, or about four inches and a half. The third, twelve finger-breadths, or about six inches long. As men are divided into three kinds by the length of their parts, so women are divided into three kinds according to the depth of the female organ. These are the Deer-woman, Mare-woman and Elephant-woman. The first is six fingers deep, the second nine fingers, and the third twelve fingers in depth.

According to these three classes of men and women, there are three equal unions between persons of corresponding dimensions, and there are six unequal

unions when the dimensions do not correspond, or nine in all. In these unequal unions, when the male exceeds the female in point of size, his union with a woman who is immediately next to him in size is called high union, while his union with the woman most remote from him in size is called the highest union. On the other hand, when the female exceeds the male, her union with a man immediately next to her in size is called low union, while her union with a man most remote from her in size is called the lowest union. High unions are said to be better than low unions, for in the former it is possible for the male to satisfy his own passion, while in the latter it is difficult for the female to be satisfied by any means.

There are also nine kinds of union according to the force of passion. A man is called a man of small passion whose desire at the time of sexual union is not great and who cannot bear the warm embraces of the female. Those who differ from this temperament are called men of middling passion ; while those of intense passion are full of desire. In the same way women are also supposed to have the three degrees of feeling.

Lastly, viewed with respect to length or shortness of time, there are :—The short-timed, moderate-timed, and long-timed. As in the previous statement, these may be again sub-divided into nine classes.

Thus we may observe there are nine kinds of union with regard to dimensions, force of passion, and time respectively ; by making combinations of them, innumerable kinds of union would be produced.

Many men utterly ignore the feelings of the women, and never pay the slightest attention to the passion of the latter. When the subject is studied thoroughly, a man will know that, as dough is prepared for baking, so must a woman be prepared for sexual intercourse, if she is to derive any satisfaction from it.

At the first time of sexual union the passion of the male is intense, and his time is short, but in subsequent unions on the same day the reverse of this is the case. With the female, however, it is the contrary, for at the first time her passion is weak, and then her time long, but on subsequent occasions on the same day, her passion is intense and her time is short. Therefore, in congress the object of the man should be, to hasten the paroxysm of the woman and delay his own orgasm. The essence of the "retaining art" is to avoid over tension of the muscles and to preoccupy the brain. Before a love embrace we must develop the desire of the weaker sex through certain preliminaries, which are many and various, so as to provoke a simultaneous discharge during the act. This it is which gives birth to love, and if matters have not been managed this way the woman has not had her full share of pleasure. A woman will never love her rider unless he is able to act up to her womb, that is, he should feel the womb grasping his member; but when the womb is made to enter into action she will feel the most violent love for her cavalier, even if he be unsightly in appearance and most worthless of men.

"At the crisis of the passion in both sexes," writes Dr. T. Bell, "the motions of the body are vivid and

violent ;—the whole frame trembles convulsively ;—the heart beats against the breast ;—in a moment the muscles yield under the weight of pleasure ; even intelligence seems extinct ; or rather, the whole sensibility is concentrated in one point, where the muscles of the generative organs undergo a spasmodic constriction ;—in the male, the semen is then projected into the uterus by spasmodic jerks, which are repeated as long as there remains any semen to be expelled ;—while in the female, the increase of pleasurable sensation, excited at this moment, causes the fimbriated extremities of the fallopian tubes to grasp the ovaria, within which an ovum is immediately burst, and an albuminous drop, thus disengaged, consequently descends along the fallopian tube into the uterus, where, meeting with the male semen, the future embryo is formed. The female generally experiences a shivering—a voluptuous horripilation, at the moment of conception. Gradually all the symptoms of this real epilepsy disappear, and the mind and body remain equally languid.

“ Some have asserted, that this pleasure has more extensive relations in woman than in man. It would require a new Tiresias to determine this point. However, this opinion is probable, because the generative system is not only more extensive in woman than in man, but is more intimately blended with her nature, and more powerfully modifies her structure and her functions, and because at the same time her sensibility is greater. Certain it is, that without such pleasure, no conception is possible. Whenever, therefore, a woman becomes a mother, it is the result of her spontaneous act.”

Antiquity was sensible of the expediency of regulating to some extent sexual indulgences. Many ordinances existed among ancient Hindus for the purpose, of which the following are a few examples :—

“Sexual intercourse with a woman taken in any one of the sixteen nights, commencing from the time of the appearance of the menstrual flow, may cause pregnancy. But a man should come together sexually in the even nights of the said period. In the five nights of the *Pancha Parva*, and in the first four nights of menstruation, a man should avoid sexual intercourse like an anchorite given to celibacy. Though the fourth night after menstruation may be employed to cause pregnancy by the dictates of the cohabitation laws, yet it is to be understood that sexual intercourse is only allowable in the said fourth night if the menstrual fluid has ceased to come out on that night. A woman remains impure for the first three days of menstruation.”—*Rati Sâstram*.

“He may come together sexually with her at nights after the lapse of the said period, if she desires to be carnally satisfied, and be not disqualified by any defects cited in the laws. A man may satisfy the burning and carnal desire of his wife even in the developed stage of the womb. Avoiding the days of the *Pancha Parva*, and also the days of the constellations Jyeshthâ, Mûla, Maghâ, Âsleshâ, Revatî, Krittikâ, Asvinî, Uttara Ashâdhâ, Uttara Bhâdrapada, and Uttara Phalgunî, a man should take sexual intercourse with his wife during the period of sixteen days commencing from the appearance of the menses.”—*Ibid*.

The 14th and 9th days of the moon, the New Moon and Full Moon days, and the *Sankrânti* day—the last day of the solar month when the sun passes through one zodiacal house to another—are the five *parva* days. The constellations mentioned are Antares, 34 Scorpii, Regulus, 49 Cancrī, ζ Piscium, η Tauri, β Arietis, 8 Sagittarii, Markab and Denib.

The Hindu Sâstras as well as the independent investigations of European and American scholars prohibit sexual intercourse during the first seven days from the commencement of the menses. Solon would have the conjugal debt paid three times a month. Mottray states in his "Travels" that the Turkish law obliges husbands to cohabit with their wives once a week, and that if they neglect to do so, the wife can lodge a complaint before a magistrate.

Before congress it is necessary to animate the woman. According to Kokkôkam, these preliminaries are embracing, kissing, impressing the body with the nails and teeth, patting, and tickling.

There are eight well-known modes of embracing.

1. "The embrace which simulates the climbing of a tree," when a woman wishes, as it were, to climb up her lover in order to have a kiss ; 2. "The embrace which represents the mixture of sesamum seed with rice," when lovers lie on a bed and fold each other to the bosom so that the arms and thighs of the one are encircled by the arms and thighs of the other ; 3. "The embrace of the forehead," when great endearment is shown by the close pressure of arms round the waist and by the contact of brow, cheeks and eyes, of mouth,

breast and stomach ; 4. "The embrace of the middle part of the body," when a man presses the woman's body against his own and brings his parts in contact with that of the woman ; 5. "The embrace like the climbing of a creeper," when a woman clinging to a man as a creeper twines round a tree, bends his head down to hers with the desire of kissing him ; 6. "The embrace of the thighs," when one of two lovers presses forcibly one or both of the thighs of the other between his or her own. This is a process peculiar to those who are greatly enamoured of each other ; 7. "The milk and water embrace," when a man and woman embrace each other so that their bodies and parts are entangled as it were, and thus remain until desire is thoroughly roused ; 8. "The embrace of the breasts," when the nipples touch the opposite body, and both embrace with equal warmth.

The subject of kissing is extensive in the East. "The lips," says Sir Charles Bell, "are of all the features the most susceptible of action, and the most direct index of the feelings." No wonder that Cupid selected them as his private seal, without which no passion can be stamped as genuine. For the expression of all other emotions, by words or signs, one pair of lips suffices. Love alone requires for its expression two pairs of lips.

Different kinds of kisses are appropriate for different parts of the body. The most suitable parts are, viz., eyes, cheeks, forehead, lower lip, breasts, armpits, navel, and yoni (female organ). The following modes are given as examples of kissing, but even those that

are not mentioned here should be practised, if they are in any way conducive to the increase of love.

1. When a wife, full of desire, turns her face to a side, and the husband fixes his lips upon hers whilst she does the same, and in this way both excite themselves to the height of passion. 2. The husband takes hold of his wife's lips with his fingers, passes his tongue over them and bites them gently, whilst she, excited with lust, bends over his shoulders and thrusts her tongue into his mouth, moving it to and fro, with a motion so pleasant that it at once suggests another and a higher form of enjoyment. 3. It must be remembered that in the case of a young girl she will not consent to the kiss until she has full confidence in the man, and has set aside all her maiden bashfulness.

Impressing the nails is not a usual thing except with those who are intensely passionate. The places are :—armpit, throat, breasts, sides, nape of the neck, chest, shoulders, cheeks, lips, thighs and yoni. The impressions made by the nails are named after the forms of the marks produced, viz., 1. "Half-moon," a curved mark resembling a half-moon impressed generally on the neck and breasts; 2. "A circle," the half-moons impressed opposite to each other, usually made on the yoni; 3. "Tiger's claw," a curved line made on the above-mentioned places; 4. "Peacock's foot," a curved mark made on the breasts by means of the five nails: it is made with the object of being praised, for it requires a great deal of skill to do it properly; 5. "Hopping of a hare," five marks made close to one another near the nipple of the breast; 6. "A leaf of the blue lotus,"

made in the form of a lotus leaf on the back, the breasts, and the yoni. The voluptuary by applying the nails, driven wild by the fury of passion, affords the greatest comfort to the sexual desires of the woman.

The teeth are used to the same places where the nails are applied, and their impressions are also named after the forms of the marks produced, viz., 1. "The hidden bite," is applying the teeth to the inner part of the woman's lip, leaving no marks visible outside ; 2. "The swollen bite," is biting any part of a woman's lip or cheek ; 3. "The coral bite," is done by bringing together the teeth and the lips upon the cheek ; 4. "The drop bite," is the mark left by the husband's two front teeth upon the wife's lower lip ; 5. "The line of jewels," is the same as above, impressed upon the forehead, armpit, breasts and thighs, except that all the front teeth are applied, so as to form a regular line of marks ; 6. "The biting of the boar," consists of many broad rows of marks near to one another. This is impressed on the breast, and is peculiar to persons of intense passion.

The special places suitable for patting are :—The spaces between the breasts, head, forehead, cheeks, back, nape of the neck, thighs and buttocks. In this process there are four divisions :—1. Patting with the back of the hand ; 2. Patting with the fingers a little contracted ; 3. Patting with the fist ; 4. Patting with the open palm of the hand.

"The wedge" on the bosom, "The scissors" on the head, "The piercer" on the cheeks, and "The pinchers" on the breasts and buttocks, are also mentioned under this heading in Kokkôkam. In all these

cases the effects of the instruments should be imitated with the hand and fingers.

Tickling the clitoris. Like the penis, this little round oblong body situated within the vulva, is exquisitely sensible, being, as it is supposed, the principal seat of pleasure. When excited by the presence and energetic action of the fingers, this body is liable to induce the paroxysm and cause the internal organs to overflow. Instances have occurred when it is so enlarged as to enable the female to have venereal commerce with others. Indeed, the Arabs, to prevent such unnatural connections, and preserve the chastity of their females, are in the habit of removing this organ when of a large size. The practice of tickling is prevalent in many harems and girls' schools, where candles, bananas, and similar succedania are vainly forbidden, and when detected are cut into pieces so as to be useless. The clitoris gets into erection with all women, not only during the coitus, the delights of which it is said to enhance immensely by increased titillation, but also in consequence of the mere amorous longing. In Kokkôkam, six modes of tickling with the fingers are mentioned.

Captain Sir Richard Burton writes, in his admirable translation of the *Thousand Nights and a Night*, printed by the Kamashastra Society for private subscribers only :

“The postures of coition, ethnologically curious and interesting, are subjects so extensive that they require a volume rather than a note. Full information can be found in the Ananga Ranga, or stage of the Bodiless One, a treatise in Sanskrit verse vulgarly known as

Koka Pandjt from the supposed author, a Wazir of the great Rajah Bhoj, or, according to others, of the Maharajah of Kanoj. Under the title *Lizzat-al-Nisá* (the Pleasures—or enjoying—of Women) it has been translated into all the languages of the Moslem East, from Hindustani to Arabic. It divides postúres into five great divisions : 1. The woman lying supine, of which there are eleven sub-divisions ; 2. Lying on her side, right or left, with three varieties ; 3. Sitting, which has ten ; 4. Standing, with three sub-divisions ; and 5. Lying prone, with two. This total of twenty-nine, with three forms of “*Purusháyit*,” when the man lies supine (see the Abbot in Boccaccio I. 4), becomes thirty-two, approaching the French *Quarante façons*. The sitting postures, when one or both “sit at squat” somewhat like birds, appear utterly impossible to Europeans, who lack the pliability of the Eastern’s limbs. Their object in congress is to avoid tension of the muscles, which would shorten the period of enjoyment. A literal translation of the *Ananga Ranga* appeared in 1873 under the name of *Káma-Shástra* ; or the Hindu Art of Love (*Ars Amoris Indica*) ; but of this only six copies were printed. It was re-issued (printed but not published) in 1885. The curious in such matters will consult the *Index Librorum Prohibitorum* (London, privately printed, 1879) by *Pisanus Fraxi* (H. S. Ashbee). ”

Congress after the fashion of beasts is also practised by some people, such as the “rubbing of the boar,” the “mounting of a horse,” the “Congress of a deer,” and in all these cases the characteristics of these different animals should be manifested by acting like them.

Luisa Sigee says with good common sense : “ There are many positions one cannot execute, even if the articulations and joints of the pair who copulate for enjoying the mysteries of Venus, are more flexible, than may be credited. By meditation and reflection many ideas come into one’s head, which it is impossible to realise. But there is also nothing impossible for the desires of an impetuous will, just as there is nothing difficult for an intemperate and unregulated imagination. Such a one will find some way, precipices are to it like plains.”— Dialogue VI.

The Kokkôkam says : “ The signs of enjoyment and satisfaction of women are :—her body relaxes, she closes her eyes, puts aside all bashfulness, and shows increased willingness to unite the two organs as closely together as possible. On the other hand, the signs of the want of enjoyment and of failing to be satisfied are : she does not allow the lover to rise, and continues the game even after he has finished. In such cases the man should rub the parts of the woman with his palm and fingers, and inserting his organ, should proceed to ‘ churn ’ and ‘ pierce ’ and ‘ rub ’ and ‘ press ’ and ‘ strike ’ it like a boar or bull.”

We now come to the manner in which the man lying on his back, has connection with the woman curved towards him. The parts are interchanged ; the woman plays the rider and the man the horse. This figure was called the Horse of Hector by the Latin poet Martial. When a woman sees that her lover is fatigued by constant congress without having his desire satisfied, she should give him assistance by acting his part. It

may also be done to satisfy the curiosity of her lover or her own desire of novelty. There are two ways of doing this : 1, When during congress she turns round and mounts the lover, in such a manner as to continue the congress, without obstructing the pleasure of it ; 2, When she acts the man's part from the beginning.

The *Sushruta*, a famous Sanskrit work on medicine, describes the wounding of the male organ with the teeth as one of the causes of a disease treated upon in that work. Traces of the practice of mouth congress are found as far back as the 8th century A.C., for various kinds of this practice are represented in the sculptures of many temples near Cuttack, in Orissa, and which were built about that period. Hindu authors are of opinion that this is the work of unchaste women and low persons such as eunuchs and slaves ; but they admit that these things being done privately and the mind of man being fickle, there is no saying what an individual will not do at any particular time and for any particular purpose. The verge, introduced into the mouth, wants to be tickled either by the lips or the tongue, and sucked. The Lesbians and Phoenicians are generally believed to be the introducers of this particular nastiness, in the West. The Kokkôkam describes six ways of doing this. As it is the business of a *fellatrix* to suck the virile parts, so it is the business of *cunnilinges* to lick the female parts. Martial (xi. 62) has described to us this monstrous act very clearly, and Tiberius Cæsar in his retreat at Capua does not seem to have disdained the voluptuousness of the cunnilinge.

To sum up. There are five postures of congress mentioned in Kokkôkam, the standard Tamil work on love, attributed to Ati-Vîra-Râma-Pândiya, a prince-poet who, according to Sewell's *Archæological Survey of Southern India*, reigned in Tenkâsi circa A.C. 1562—Uttâna, Tiryak, Asitam, Stitam, and Anamitam. These five great divisions represent: The woman lying on her back; lying on her side; sitting in various ways; standing; and bending or lying upon her breast and stomach. Of the first division, there are 27 subdivisions; of the second, 2; of the third, 3; of the fourth, 4; and of the fifth, 4; making a total of forty. As in similar Oriental treatises, the Kokkôkam is very brief and unsatisfactory, and the positions can hardly be understood without illustrations. Some appear to be identical with others, at least no distinction can be learnt from the text. Coitus furnishes such a large number of positions that cannot well be all put to the proof; but with such a variety to choose from, the man who finds one of them difficult to practise can easily find plenty of others more to his convenience.

The Indian writers have in their works described a great many ways, but the majority of them give more pain than pleasure. A man should try different manners; for every woman likes one in preference to all other for her pleasure, and most women prefer that position which procures for them the extreme pleasure of seizing the member with their womb. The man will then see her swoon with lust; his member will be seized by the orifice of her uterus, which will not relax its hold until it has extracted every drop of the sperm. But if the

crisis arrives before this gripping of the gland takes place, the pleasure of the ejaculation will not be complete. Without kissing, no kind of position or movement can give the full pleasure. The kiss impressed on humid lips combined with the suction of the lips and tongue is the one most fitted for the coition, and is said to be more intoxicating than wine.

The conjunction with the man bending over the woman on her back, is the most usual, and the one best adapted to nature. This position allows of more modes than one. The woman lying on her back, her rider can clasp her between his legs, or she can receive him between hers. Another fashion to be practised is for the woman to be lying with her thighs stretched asunder, or with her knees raised. •

Face to face the man may do the woman's business, while she is half reclining, either obliquely in bed, or on a chair, or lying sideways. The latter position is recommended by Ovid to the woman "with the youthful thighs and faultless figure." The conjunction with the woman lying on her side, particularly on her right side, is deemed by Ovid "the simplest and least fatiguing."

The position in which the woman is the rider and the man the horse is called *Uparisuratam*. It is especially useful when the husband, being exhausted, is no longer capable of muscular exertion, and when the wife's passion is ungratified. This position is held in great horror by the Mohammedans, who say, "Cursed be he who makes himself earth and woman heaven." Ovid says, "Let the little one get astride on her horse," as it is for little women, that it is pleasant to be thus placed.

The standing position is the best for those who have to make instantaneous use of an opportunity, as may happen, when the actors take their pleasure in secret. A man may join himself to a woman standing face to face by supporting her in such a way, that her whole body is lifted up, her thighs resting on the man's hip. It is a posture which requires great bodily strength in the man. But this may also be done by lifting up the lower part of the body, while the upper part is resting on a couch.

Finally, one can enjoy a woman turning her back to the man, after the manner of quadrupeds. Lucretius says :

"Women are said to conceive
Easier when down after the manner of beasts,
On their hands and knees, because the organs absorb
Better the seed, with the body prone and the hips elevated."
—*Of the Nature of Things*, IV.

Payne Knight says : " When, at the age of puberty, animal desire obtrudes itself on a mind already qualified to feel and enjoy the charms of intellectual merit, the imagination immediately begins to form pictures of perfection, by exaggerating and combining in one hypothetic object, every excellence that can possibly belong to the whole sex ; and the first individual that meets the eye, with any exterior signs of any of these ideal excellences, is immediately decorated with them all, by the creative magic of a vigorous and fertile fancy. Hence she instantaneously becomes the object of the most fervent affection, which is as instantaneously cooled by possession ; for, as it was not the object herself, but a false idea of her raised

in heated imagination, that called forth all the lover's raptures, all immediately vanish at the detection of his delusion ; and a degree of disgust proportioned to the disappointment, of which it is the inevitable consequence, instantly succeeds. Thus it happens that what are called love matches are seldom or ever happy." In such cases, nothing can more effectually prevent the aversion than a diligent study of the Hindu Art of Love.

The highest beauty is pretty much the same the world over. Beauty, like Love, has its national peculiarities based on climate, customs, traditions, mental and physical. As the description of all these differences between the various races inhabiting India would require several pages, it cannot be attempted here even roughly. Nor is this necessary, for most of these racial peculiarities are variations which have more ethnologic than æsthetic interest. The greatest art-critics incline to the opinion that, on the whole, colour is a less essential ingredient of beauty than form. "Colour assists beauty," says Winckelmann, but "the essence of beauty consists not in colour, but in shape." What attract women to men are—lustrous, sparkling eyes, glossy hair, pearly teeth, well-developed busts, and a certain plumpness which is neither excessive stoutness nor excessive leanness. These have a magic effect on a man. Youth and health rank next in importance. The undulating lines and luscious plumpness of figure, the ravishing facial beauty, and the graceful gait of a typical daughter of India attest the great cosmetic value of sunshine and fresh air. It is

needless to say that such beauty does not thrive in the close atmosphere of a harem. The female beauty of Hindustán is generally brunette, although the blonde type occurs much more frequently than is usually supposed ; she is free from the microbe of Fashion ; her limbs are round and beautifully moulded ; she is a charming mixture of vigour, languor, and grace. She is a careful housewife. Religion, too, is a part of her life and a source of her joy and pride. But mental culture avenges itself bitterly on the women of modern India as of other Oriental countries. While the freshness of youthful beauty remains, all is well, for then the sensuous charms are so great that intellectual claims can be ignored ; but when this freshness fades, then it is that the features begin to show a lack of mental training, and give the face such a deplorable expression of vacuity. The lovely contours of her figure soon destroyed by indolence combined with indulgence in fattening food, a Hindu matron of forty appears generally twice as old. The sound, healthy, well-developed woman, who has lost no grain of beauty, and yet gained a certain magnificent maturity such as one sees in England, with daughters who might well be her youngest sisters—of such women India has few specimens to show.

In explanation of further details connected with our subject, I shall quote the following passages culled from various works :—

The Perfumed Garden of the Sheik Nefzaoui.

Which virile members are preferred by women ?
What women are most eager for the coitus, and which

are those who detest it? Which are the men preferred by women, and which are those whom they abominate?

Not all women have the same conformation of vulva, and they also differ in their manner of making love, and in their love for and their aversion to things. The same disparities are existing in men, both with regard to their organs and their tastes. A woman of plump form and with a shallow uterus will look out for a member which is both short and thick, which will completely fill her vagina, without touching the bottom of it; a long and large member would not suit her. A woman with a deep-lying uterus, and consequently a long vagina, only yearns for a member which is long and thick and of ample proportions, and thus fills her vagina in its whole extension; she will despise the man with a small and slender member.

The following distinctions exist in the temperaments of women: the bilious, the melancholy, the sanguine, the phlegmatic, and the mixed. Those with a bilious or melancholy temperament are not much given to the coitus, and like it only with men of the same disposition. Those who are sanguine or phlegmatic love coition to excess, and if they encounter a member, they would never let it leave their vulva if they could help it. With these also it is only men of their own temperament who can satisfy them, and if such a woman was married to a bilious or melancholy man, they would lead a sorry life together. As regards mixed temperaments, they exhibit neither a marked predilection for, nor aversion against the coitus.

It has been observed that under all circumstances little women love the coitus more and evince a stronger affection for the virile member than women of a large size. Only long and vigorous members suit them.

There are also women who love the coitus only on the edge of their vulva, and when a man lying upon them wants to get his member into the vagina, they take it out with the hand and place its gland between the lips of the vulva. I have every reason to believe that this is only the case with young girls or with women not used to men.

There are women who will do their husbands' behests, and will satisfy them and give them voluptuous pleasure by coition, only if compelled by blows and ill-treatment. Some people ascribe this conduct to the aversion they feel either against coition or against the husband ; but this is not so ; it is simply a question of temperament and character.

There are also women who do not care for coition because all their ideas turn upon the grandeurs, personal honours, ambitious hopes, or business cares of the world. With others this indifference springs, as it may be, from purity of the heart, or from jealousy, or from a pronounced tendency of their souls towards another world, or lastly from past violent sorrows. Furthermore, the pleasures which they feel in coition depend not alone upon the size of the member, but also upon the particular conformation of their own natural parts.

As to the desire of men for coition, they also are addicted to it more or less according to their different temperaments, five in number, like the women's, with

the difference that the hankering of the woman after the member is stronger than that of the man after the vulva.

Shri Manishankar Govindji Shastri on Kāma Shāstra.

It is a pity that at the present day there should exist so much ignorance among the generality of people, who shudder at anything said on the subject of amateness or sexual relations. Men of light and learning, no less than the ignorant and the illiterate take it in a distorted sense. It is no wonder, therefore, that nobody at the present time ever comes forward to make himself the butt of public ridicule by essays and disquisitions on the erotic science.

To speak the truth, this science cannot be and is not for the low and the degraded.

Sexual pleasures indulged in to excess are as baneful in their consequences as the drawing of spermatic fluid in an unnatural way.

It is true that a strong man may not for a time perceive any weakness from excessive sexual intercourse ; let him not, therefore, infer that he has been able to transgress the Laws of Nature with impunity. It may not be at that very moment, but after a few days, he will surely have to reap the fruits of his own misdeeds.

It has been enjoined in some parts of the Codes of Manu that during the monthly menstrual period a woman should not approach her husband. He further rules that she should not sleep during daytime, or apply collyrium to the eyes ; she should not weep too much, or bathe or immerse her body in water : she

should not even pare her nails, laugh loudly, or converse in an excited tone ; she should not hear deep and dreadful sounds ; she should not dig the earth with the toes of her feet ; she should not expose herself to draughts of wind, nor undergo any excessive labour. Now the rationale of these injunctions given by Manu, has been fully and sufficiently discussed in books on Hindu Medicine.

If conception takes place through sexual union with the husband, following the period of the menses during which all or any of the above rules are infringed, you may expect the effects of such infringement to become visible in the child that is born.

Some of the effects of this infringement are as follows :—If the mother sleeps at day-time during the menstrual period, the child becomes sleepy ; if she applies collyrium to her eyes, the child becomes blind ; if she weeps, the vision of the child is impaired ; if she bathes or takes immersions, the child becomes miserable and morose ; if she pares her nails, the child's nails are injured ; much talk makes the child talkative. Similarly much laughing makes the lips, the teeth, the tongue, and the palate of the child blackish or brown. Impressions of the dreadful sound received during the period, makes the child deaf ; her digging the earth with the ends of her toes results in the child's being bald-headed, while her exposure to the wind produces in the child insanity of the worst type. Similarly, if she labours excessively, the child becomes ugly.

The mental and physical conditions, or the qualities good or bad that predominate in the parents during the

generative act from which conception results, are manifested in a prominent degree in the child born of such conception. But as soon as the foetus makes its appearance in the womb, the influence good or bad of the father ceases to affect it directly, only that of the mother revealing itself on it.

The law of abstaining from sexual union after impregnation is observed even among savages and lower animals. But, alas ! among the civilised Indians it is never appreciated, not to speak of its being observed ! Nay, sometimes it is even violated. A pregnant woman should, in order to avoid the excitement of the amative desire, sleep in a separate bed.

Sexual intercourse during gestation renders the child weak and ugly-looking. This is not all. Such violence is often seen to result in abortion and production of complicated diseases of the female reproductive element, the *enciente* day by day growing weak and debilitated. If there is no miscarriage, then it is sure that the child dies in its very infancy ; and if through some cause or other it remains living, then in its maturer years, it possesses, like its parents, no power of self-control, or any restraint over its mind and inclinations.

The attempts that a mother makes for the mental improvement of the child during its foetal existence, are far more fruitful and beneficial than thousands of similar ones after the birth of the child. The fifth month of gestation is the best time recommended for endeavouring to improve the mental condition of the child in the womb. For this reason from the fifth month, a mother should read such good books that would tend to raise

her intellectual capabilities and standard. If the pregnant woman desires to be the mother of an orator, she should herself cultivate fluency of speech ; if she wants to be the mother of a good painter, she should see good pictures, discuss about them, and make efforts to paint them herself. In this manner the mother should herself try to learn and cultivate those subjects in which she wishes her child to be proficient.

Just as, when the parents are weak the child becomes weak, so also, if they are sensual the child also becomes of the same nature ; if they are addicted to drinking, the child becomes a drunkard ; and if they are of slovenly habits, the child also becomes slovenly.

Those who gave currency to the proverb, "That the child is the image of its parents," must, at the time of so doing, have had before their eyes the mental and physical conditions of the father and mother. But not only are the good and bad qualities of the parents reflected in the child, but also those of previous generations are revealed in the subsequent ones of the same line. The good or bad qualities of the males of previous generations are manifested in the male issue of the subsequent ones ; and those of the females of former generations are visible in the female issue of the later ones.

The makers of the Codes of Law and the Sciences of medicines, have laid down this rule about marriage, that males of 25 years of age, and females of 12 (*i.e.*, a little before the appearance of the first menstrual phenomenon) should be united in the bonds of marriage. The reproductive powers of both, the males

and the females, are first developed only at this period of their respective age. This procreative capability continues in woman up to her 50th year, and in a man a few years later. If conception takes place immediately after the development of the reproductive functions, the children so born do not become sufficiently strong and healthy ; but if it takes place a few years after, the progeny become strong and stout.

At the time of contracting marriages, the difference in age of the marrying parties, their physical strength and constitution, and their mental similarities should be carefully observed. If the same merits and defects that are present in the bridegroom are also found in the bride, there is some chance of their married life passing in happiness. The result of binding together the learned with the illiterate, the munificent with the miserly, the generous-hearted with the narrow-minded, and the healthy with the unhealthy, in ties of marriage, often becomes very deplorable.

One should not marry his son in his own *Gotra* (lineage) or give away his daughter in marriage there. Among those who are connected by blood, there should be no inter-marriage. If such marriages at all take place, the issue becomes either deaf or dumb, idiotic or enfeebled in mind and body. For this reason, the Hindu Law-givers have strictly and always prohibited marriages in one's own race or among agnate relatives in general. A daughter of a family in which no male issue has been born, should not be accepted in marriage ; neither should one contract a marriage in a family whose sons have not been properly educated.

A family in which there runs a hereditary disease should also be never married into.

A woman older in years than one's own self should never be mated with, even if she be possessed of all good features.

An excessive passionate partner in life is not conducive to good. Even a man of great physical and mental powers is completely wrecked by marrying a too lustful woman, not to speak of an ordinary man.

Let us hope, the facts accumulated in these pages—briefly but not inadequately—will pilot the unskilful sailor on matrimonial seas past the many rocks and shallows which threaten to founder his craft.

POSTSCRIPTA.

Tithi is the lunar day, and does not necessarily correspond in time with the *Vâra*, or solar day. We may have three *tithis*, i.e., the end of the one, the whole of the second, and the beginning of the third in one solar day ; or one *tithi* may be found in three solar days. The length of a *tithi* varies from a maximum of 66 *ghatikas* (a *ghatika* = 24 minutes) to a minimum of 54, and is "one-thirtieth part of the Moon's synodical month or relative period, and varies in length according to the inequality of the Moon's motion from the Sun."

Although we have 30 lunar days, yet we have names for 16 *tithis* only ; because the month being divided into two fortnights, 14 of the names are common to both fortnights. Of the thirty *tithis* of each month, fifteen belong to the *Suklapaksha*, or bright fortnight, and fifteen to the *Krishnapaksha*, or dark fortnight. From new-moon to full-moon is called the bright fortnight. From full-moon to new-moon is called the dark fortnight. The fifteenth *tithi* of the bright fortnight is called *purnimâ*, lit. "that which has the full-moon, or that on which the month is completed," and the fifteenth *tithi* of the dark fortnight is called *amâvâsyâ*, lit. "that on which there is the dwelling together of the Sun and Moon, or that on which they have the same longitude."

The following is said to be the Puranic account of the moon's increase and decrease. Once upon a time, the moon, when on his (with the Hindus the moon is masculine) way through the 27 *Nakshatras* or constellations into which his monthly course is divided, stayed for a longer time with Rohinî than he ought to have done ; her sisters—the *Nakshatras* are supposed to be the daughters of Daksha—irate, appealed to their father, who cursed the moon, his son-in-law, and doomed him to waste away. This was too much for the Rishis and gods. The *Nakshatras* also, when they saw their lord and master becoming small by degrees and beautifully less, repented. All agreed to ask Daksha to revoke his curse. This he said was impossible, but he relented so far as to allow the moon, alternately for fifteen days at a time, to increase and decrease.

The names of the *tithis*, and the gods to whom they are more especially sacred, are as follows :

Bright Fortnight.

| | | | |
|------------|-------------------|-----------|---------------|
| Amâvasyâ | — Pitri | Prathamâ | — Agni |
| Dvitiyâ | — Brahma | Tritiyâ | — Pârvati |
| Chaturthî | — Vighnêsvara | Panchamî | — Âdisêsha |
| Śashthi | — SKanda | Saptamî | — Sârya |
| Ashtamî | — Śiva | Navamî | — The 8 Vasûs |
| Dasamî | — The 8 Elephants | Ekâdasi | — Yama |
| Dvâdasi | — Vishnu | Trayôdasi | — Kâma |
| Chaturdasi | — Kâli | | |

Dark Fortnight.

The names of the *tithis* and the gods are the same here as the above, with the exception of Amâvasyâ (New

Moon), instead of which we have Purnimâ (Full Moon), which is especially sacred to Chandra.

The word *Kalâ* has many meanings, and what is generally known by that word is the place where the influence of the moon prevails. Though every part of the human body is endued with life, yet the centre, or nucleus, of that life is located at some point or other in the body, not stationary, but in ceaseless motion ; and that is *Kalâ*. This is also said to be the seat of passion in men and women ; and by applying to these the necessary or preparatory touches, great comfort and pleasure are experienced during sexual intercourse. On the other hand, if the series of actions mentioned below be not performed, neither sex will be thoroughly satisfied, says the Kokkôkam.

In the case of a man, the passion rises with the moon, from the big toe of the right foot, from part to part, till, on the fifteenth day of the moon, it reaches the crown of the head. It then descends in corresponding parts on the left side, till, on the thirtieth lunar day, it reaches the big toe of the left foot, ready again to rise on the right side.

In the case of a woman, the movement is reversed, since it ascends on the left side and descends on the right, the positions being otherwise the same : that is, the passion, or *Kalâ*, ascends from the left great toe upwards to the crown of the head, then descends by the same degrees to the right toe.

The following table will explain itself :—

| Light Fortnight. Right Side. | | The Touches by which Passion is satisfied. | | Dark Fortnight. Left Side. | |
|---------------------------------|--------------------|---|--------------------|-------------------------------|------|
| Day. | Place. | | | Place. | Day. |
| 15 | Head and Hair | Hold hair, caress the head and finger-tips | Head and Hair | 1 | |
| 14 | Right Eye | Kiss and fondle | Left Eye | 2 | |
| 13 | Lower Lip | Kiss, bite, and chew softly | Upper Lip | 3 | |
| 12 | Right Cheek | Ditto | Left Cheek | 4 | |
| 11 | Throat | Scratch gently with nails | Throat | 5 | |
| 10 | Side | Ditto | Side | 6 | |
| 9 | Breasts | Hold in hand, and gently knead | Breasts | 7 | |
| 8 | All Bosom | Tap softly with base of fist | All Bosom | 8 | |
| 7 | Navel | Pat softly with open palm | Navel | 9 | |
| 6 | Buttocks | Hold, squeeze, and tap with fist | Buttocks | 10 | |
| 5 | Yoni | Work with friction of Linga | Yoni | 11 | |
| 4 | Knee | Press with the knee, and fillip with the finger | Knee | 12 | |
| 3 | Calf of Leg. | Press with the calf, and fillip with the finger | Calf of Leg | 13 | |
| 2 | Instep of the Foot | Press with toe, and thrust the latter | Instep of the Foot | 14 | |
| 1 | Big Toe | Ditto | Big Toe | 15 | |

Medical works mention two *Kalâs*, namely, *Amrita-Kalâ*, or "the ambrosial," and *Visha-Kalâ*, or "the venomous." The former moves at a certain distance from the latter. If the *Amrita-Kalâ* locates itself in any part of the body, care should be taken of it, as "life" then chiefly exists in it. In the case of *Visha-Kalâ* it is asserted that any wound or hurt to the part where it is located will bring calamity or death. It is hard to say what is the difference between the two *Kalâs*, except that these are two principles acting together but in opposite directions, the one controlling the other; *Amrita-Kalâ* tending to invigorate and renew the system, while *Visha-Kalâ* tends to keep in check the too accelerated action of the system due to the immediate presence of the former.

The *Visha-Kalâ* ascends from the first appearance of the moon on the left side, and descends after the full moon, on the right side, in males. In females, it ascends on the right and descends on the left. The *Amrita-Kalâ* ascends on the right in males and on the left in females; and descends on the left in males and on the right in females.

It is the opinion of some authors that *Kalâ* when applied to the enjoyment of the sexes should be reckoned from the day of menstruation and not from the waxing and waning days of the moon. The following tables will explain themselves. Some of the places mentioned below are named differently in other works, but the discrepancies spring more from the general application of a term to one or more places than from any other cause.

VISHA—KALĀ.

Ascends during the Bright Fortnight.

Descends during the Dark Fortnight.

| In Males. | | In Females. | | In Males. | | In Females. | |
|-----------|-------------|-------------|------------|-----------|-----------|-------------|------------|
| 1 | Right heart | 2 | Left heart | 3 | Left neck | 4 | Right neck |
| | breast | | breast | | breast | | breast |
| 5 | " neck | 6 | " neck | 7 | " heart | 8 | " heart |
| 9 | " ear | 10 | " ear | 11 | " abdomen | 12 | " abdomen |
| 13 | " mouth | 14 | " mouth | 15 | Linga | | Yoni |
| 17 | " nose | 18 | " nose | | knee | | knee |
| 19 | " eye | 20 | " eye | | ankle | | ankle |
| 21 | " eyebrow | 22 | " eyebrow | | sole | | sole |
| 23 | " head | 24 | " head | | toe | | toe |
| 25 | Left head | 26 | Right head | | Right toe | | Left toe |
| 27 | " eyebrow | 28 | " eyebrow | | sole | | sole |
| 29 | " eye | 30 | " eye | | ankle | | ankle |
| 31 | " nose | 32 | " nose | | knee | | knee |
| 33 | " mouth | 34 | " mouth | | Linga | | Yoni |
| 35 | " ear | 36 | " ear | | abdomen | | abdomen |

AMRITA—KALĀ.

Ascends from the First Appearance of the Moon. Descends After the Full-Moon.

| In Males. | | In Females. | | In Males. | | In Females. | |
|------------|--------|-------------|--------|-----------|----------|-------------|----------|
| Right foot | | Left toe | | Left head | | Right head | |
| 1 | sole | 1 | sole | 1 | forehead | 1 | forehead |
| 2 | " | 2 | " | 2 | " | 2 | " |
| 3 | ankle | 3 | ankle | 3 | " | 3 | eye |
| 4 | " | 4 | " | 4 | " | 4 | " |
| 5 | calf | 5 | calf | 5 | " | 5 | nose |
| 6 | Linga | 6 | Yoni | 6 | " | 6 | cheek |
| 7 | navel | 7 | navel | 7 | " | 7 | " |
| 8 | heart | 8 | heart | 8 | " | 8 | ear |
| 9 | breast | 9 | breast | 9 | " | 9 | neck |
| 10 | " | 10 | " | 10 | " | 10 | breast |
| 11 | neck | 11 | neck | 11 | " | 11 | heart |
| 12 | " | 12 | " | 12 | " | 12 | " |
| 13 | ear | 13 | ear | 13 | " | 13 | navel |
| 14 | cheek | 14 | cheek | 14 | " | 14 | " |
| 15 | nose | 15 | nose | 15 | " | 15 | Yoni |
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Mr. K. C. Kanji Lal has a brief note on Early Marriage in the *Calcutta Review* for April, 1909. He examines the authorities for the proposition that Hindu Shastras enjoin marriage after puberty. He cites Raghunandan's opinion in his *Jyâtishtwatta*: "If a man of 20 years of age approaches a woman of the full age of 16 years when she has been purified after a certain event in the expectation of offspring, good offspring is born ; below those ages the offspring is bad—thus says the Smriti." Hindu medical science and Hindu religious authority unite in fixing 16 years as the proper age for a woman to enter upon the duties of maternity. Mr. Kanji Lal says :—" It is a matter of historical fact that from the Vedic to the modern period Hindu girls were disposed of in marriage at an advanced age. It was only in the Buddhistic age that child-marriage was introduced on account of the frequent invasion of foreigners and the insecurity of the times." Mr. Kanji Lal concludes that the authority of the marriage of Hindu girls after puberty rests upon (a) immemorial custom, (b) the Smriti, (c) Manu Sanhita, and (d) the Nirnai-Shindhu.

Brihat Samhitâ, a celebrated work of the 6th century A.C., which attempts to interpret the language of nature and ascertain its bearing on the fortunes of men and women, tells us :—

"From Brahma down to worms, we find pairs indulging in sexual love. What is there to be ashamed of in the matter?—one for which the Supreme Siva assumed four faces."

The allusion is a visit paid to Siva by Tilottamâ, an *apsaras* dancing girl attached to the Court of Indra. As she went round Siva by way of worship, he was so much attracted by her beauty that he kept looking at her with four faces which he assumed, while his one face was directed towards his consort Pârvatî, whom he did not wish to offend.

“To go out at night, to keep awake on the pretence of a religious observance, to excuse herself on the false plea of illness, to be found for ever in the houses of other persons, to attend plays and the like, to consult astrologers, to frequent mourning houses or festivals are acts from which women should be kept back.”

“A person shall not join in sexual union a woman who sleeps too much, whose blood discharges are excessive, who is of an over bilious, phlegmatic, or windy temperament, who perspires often, who is of defective or extra organs, and whose hair is short or grey.”

“For the three days from the day of the appearance of the menses a woman shall not bathe, wear flowers, or sandal ; and on the fourth day she shall bathe as prescribed in the Smritis.”

“On the even nights (from the day of appearance of the menses) a woman conceives a male child, and on the odd nights, a female child. If the conception occur early the issue will be a beautiful child of long and happy life.”

“If the foetus be on the right side the issue will be a male child ; if on the left side, it will be a female child ; if on both sides, there will be a birth of twins ; and if in the middle of the abdomen, the issue will be a hermaphrodite.”

“The most excellent hour for marriage is the hour in the evening when cows are being driven home, and the sky is covered with the dust raised by their hoofs striking against the ground while running. The married woman will get wealth, health and sons, and will be prosperous. This hour is known as *Godhuli Lagna*. In the case of such hour, the character of the *Nakshatra*, *Tithi*, *Yoga*, *Karana*, or *Lagna* need not be considered. Such an hour will make one happy and prosperous.”

The Hindu Almanac derives its name, *Panchânga*, from its giving the time of commencement and duration of five important things—(1) *Vâra*, the solar day ; (2) *Tithi*, the lunar day ; (3) *Nakshatra*, the constellation for the day ; (4) *Yoga*, or conjunction—mode of indicating the sum of the longitudes of the sun and moon ; (5) *Karana*, a half *Tithi*. For the performance of the many ceremonies which the Hindu religion enjoins, it is necessary to examine one and all of these five essentials, to determine whether the time is propitious or not. This is generally accomplished with the aid of an astrologer.

“Marriages are made in heaven,” is a saying that has passed into a proverb. Among the Hindus, the popular idea is that Brahma ties the knot in heaven,

selecting the fates of those he intends to make man and wife below. Marriage to the Hindu is nothing but a means for the union of soul to soul, or *Ātmavivāham* as it is called. It is on this principle that marriage is made indissoluble among them. Sexual union, leading the life of a householder, begetting children are all but *means* to him for realizing the *end*, which is the union of soul to soul ; and earthly marriages are merely the picture alphabets by which we learn the grand lesson of the union of soul to soul. It should be remembered that marriage is meant to make the minds of man and woman as pure as possible with regard to the carnal desire, and the vagaries of Darkness. "The principal manifestations of Darkness, or Evil, or Ignorance in man," says Sri Parānanda in his *Eastern exposition of the Gospel of Jesus according to St. John*, "as explained by the Sages of India, are : (1) *Moha*, or the foolish proclivity to pursue objects of sense, not knowing, or even understanding when told, that the true welfare of the soul demands a daily practice of self-denial. (2) *Mada*, or persistence in sensuous pursuits, as if there was no higher object of search in life—feeling 'I know what I am about, and what is good for me.' (3) *Rāga*, or tendency to feed fat sensual desires. (4) *Vishāda*, or dejection of mind when the sense-object attained, or to be attained, is lost. (5) *Ehoshā*, or the wasting of the body by the occurrence of thoughts of separation from beloved objects of sense. (6) *Vaichitriya*, or thoughts of differentiation (hate, self-assertion, etc.), such as *he* ruined me ; *I* helped him, etc. (7) *Harsha*, or self-complacency, *i.e.*, satisfaction with oneself and with

one's own doings and worldly surroundings, howsoever unclean or unlawful. (8) Sleep and stupor. (9) Obstinacy. (10) Mistake and doubt. (11) Selfishness. (12) Pride or vainglory, etc."

The name of woman in Sanskrit is *Nâri*, which means No foe ; and such is *Môksha*—progress towards God or liberation of the soul from births ; because all love it and it loves all mankind. Therefore the four classes of women, Padminî, etc., are said to correspond with the four different phases of *Môksha*, viz. :—*Sâyujya*, the state of union with God ; *Sâmîpya*, the state of nearness to God ; *Sârûpa*, the state of being in the form of God ; *Sâlôka*, the state of being with God, respectively.

According to Kokkôkam, the following lunar days and hours give the highest enjoyment to the four classes of women. Any of the lunar days, at the morning and evening twilight, satisfy the Padmini. The 2nd, 4th, 5th, 6th, 8th and 12th days, at the first watch, in the morning and evening, satisfy the Chitrini. The 1st, 3rd, 11th and 13th days, at the third watch of day and night, are the best for Sankhini. The New Moon and Full Moon, 9th and 14th days, at the second watch of day and night, are the best for Hastini.

A day and night are divided by the Hindus into eight watches, each consisting of three hours called *Yâma*. The four watches of the night are :—(1) 6-9 p.m. ; (2) 9-12 p.m. ; (3) 12-3 a.m. ; (4) 3-6 a.m. The four watches of the day are :—(1) 6-9 a.m. ; (2) 9-12 a.m. ; (3) 12-3 p.m. ; (4) 3-6 p.m.

Finally, it is the unanimous opinion of Hindu Sages that the real difficulty in the way of human happiness lies chiefly in Kama, the desire-nature. Therefore the Householder, the Grihastha, is advised to unattach himself from the objects of senses—gradually, of course—until the mind is independent of the source of all Worldliness—*Kama*.

